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MY ROMANCE *an evening with* JIM BRICKMAN



My Romance *an evening with* JIM BRICKMAN

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(THE LULLABY MEDLEY)

Photography by Henry Diltz
Design Concept by Michael Caprio

ISBN 0-634-02529-5



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DONNY OSMOND



OLIVIA NEWTON-JOHN

DAVE KOZ

GLORY

5

Written by JIM BRICKMAN
and DAVID BENOIT

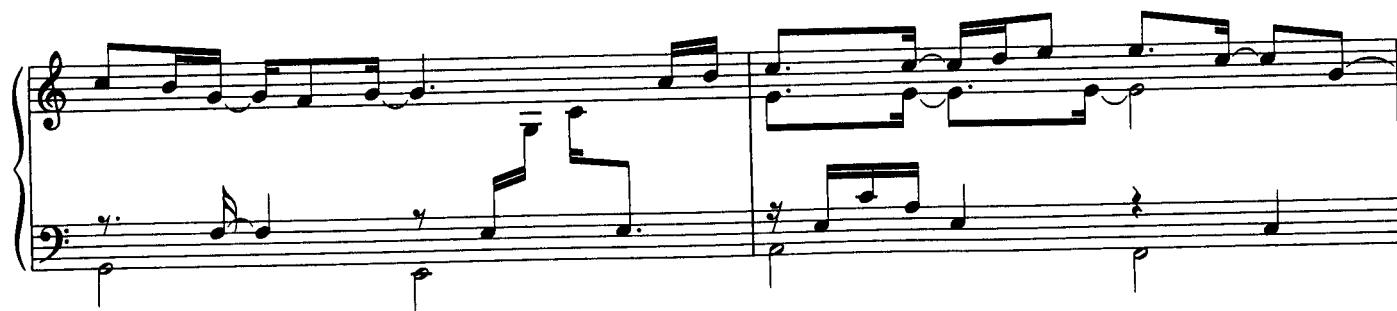
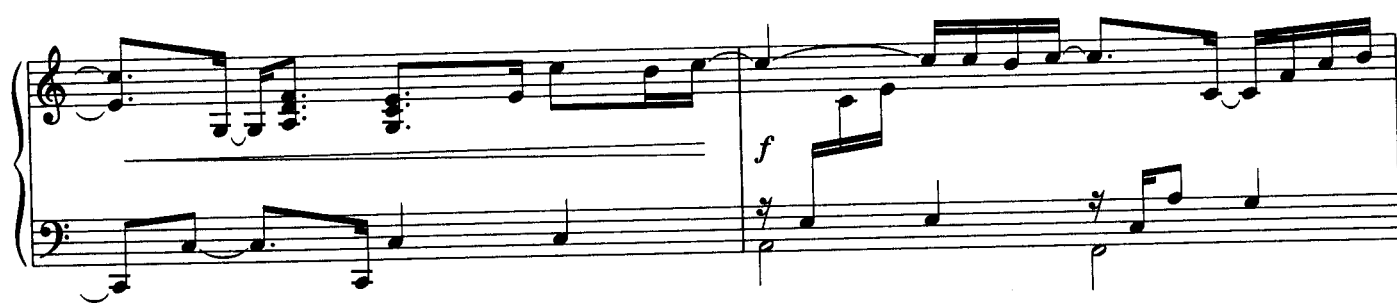
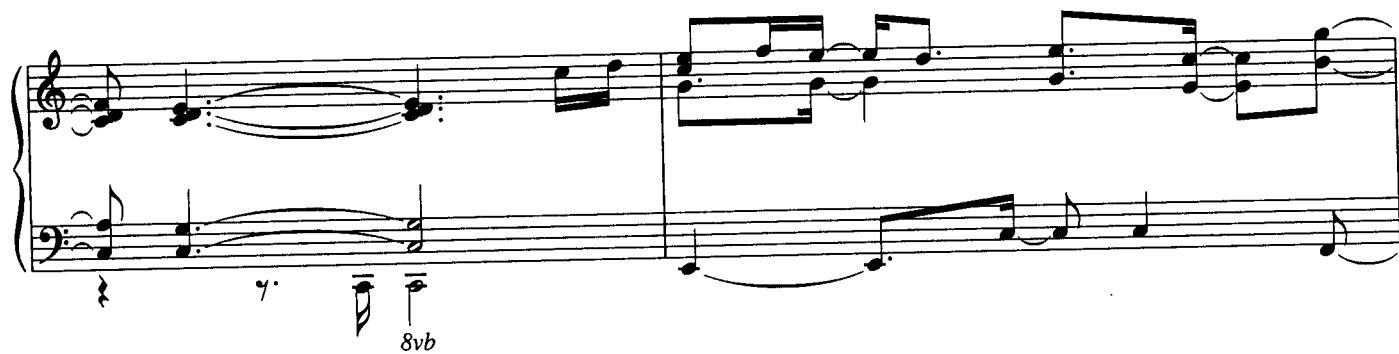
Brightly

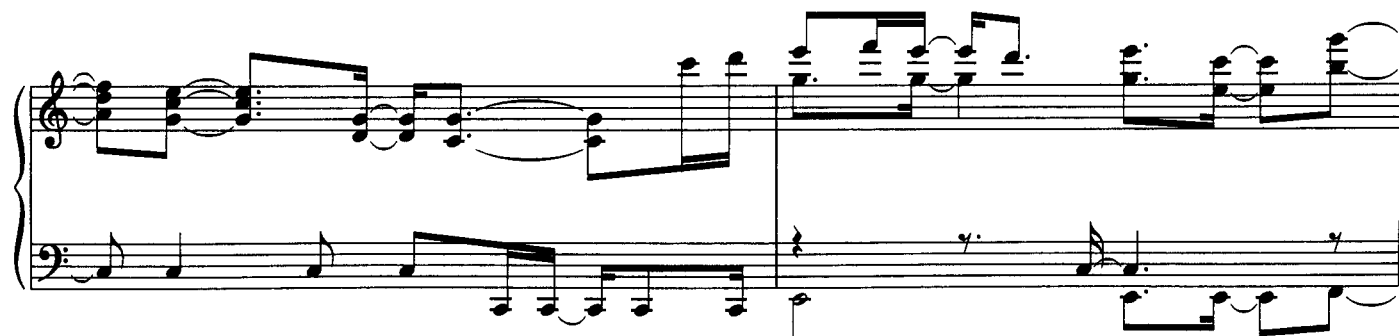
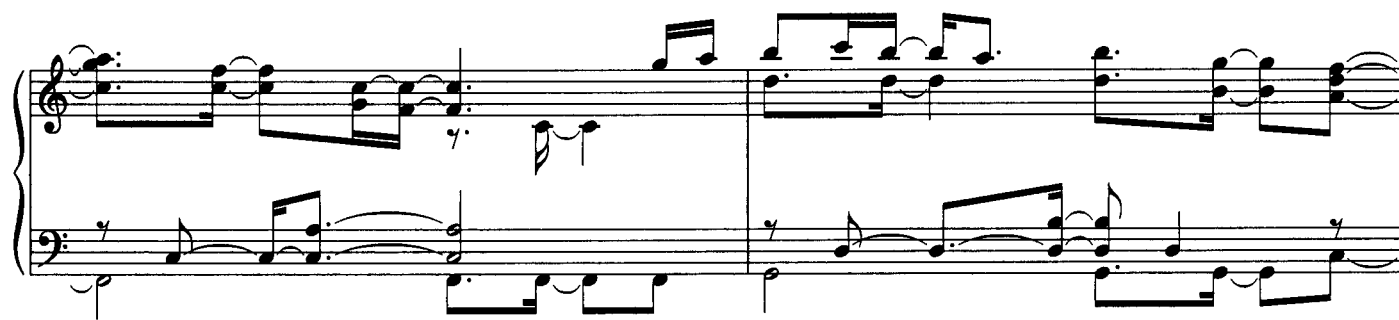
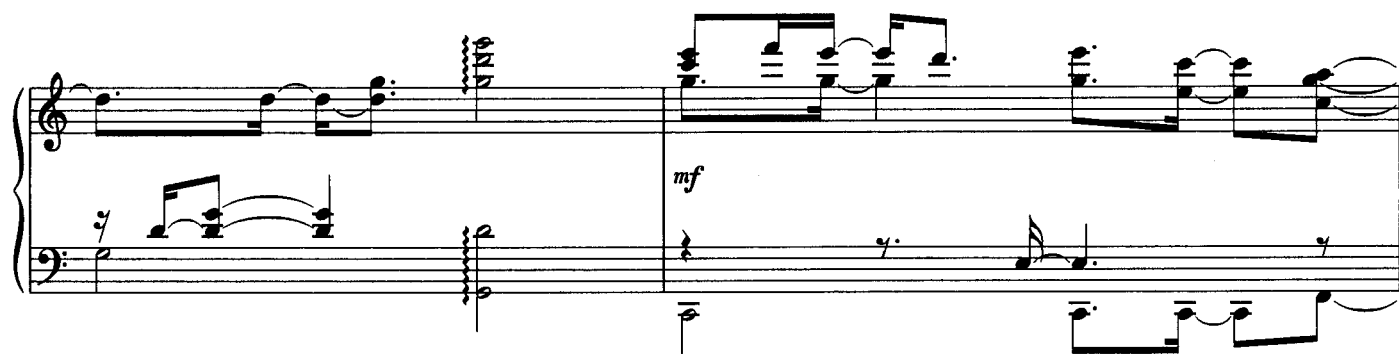
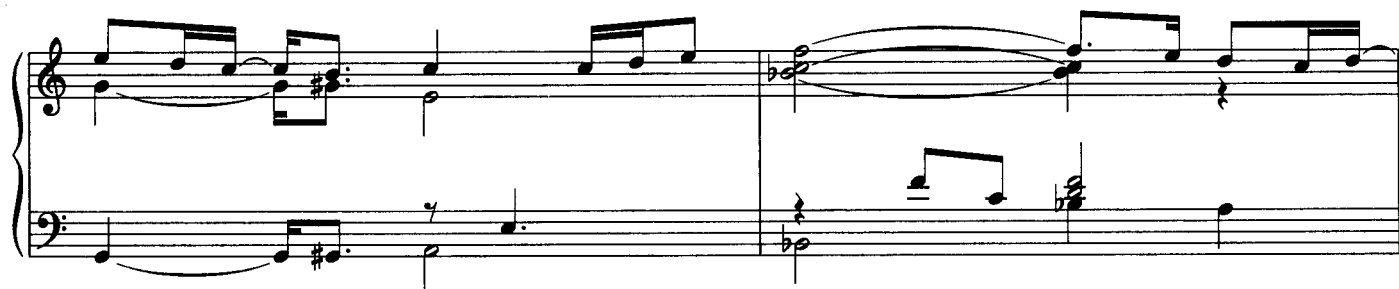
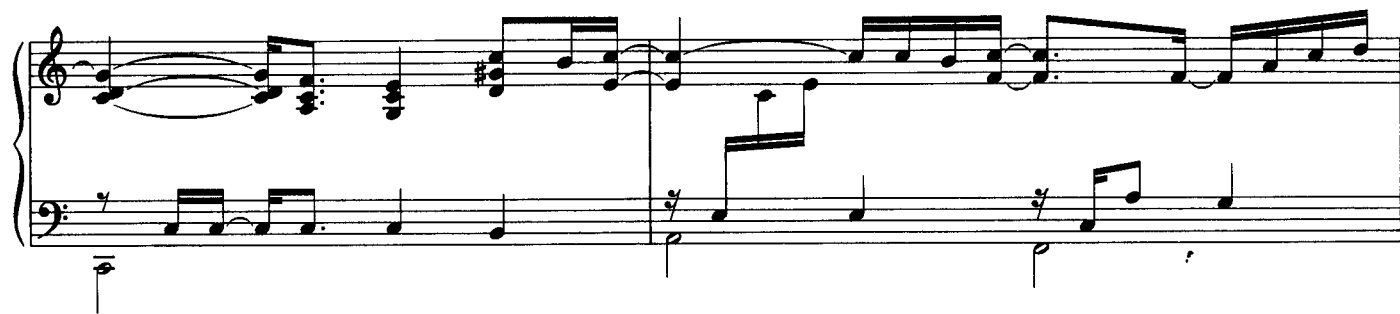
The first system of musical notation for 'GLORY' is in 4/4 time. The treble clef staff begins with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, and G5. The bass clef staff has a half note G3. The first measure is marked with a piano dynamic *mf*. The second measure features a half note G4 in the treble and a half note G3 in the bass, with a fermata over the G4.

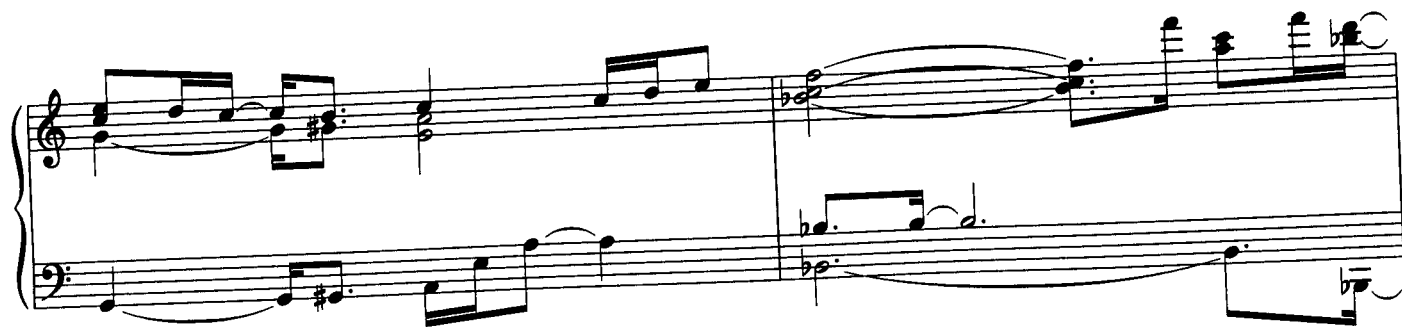
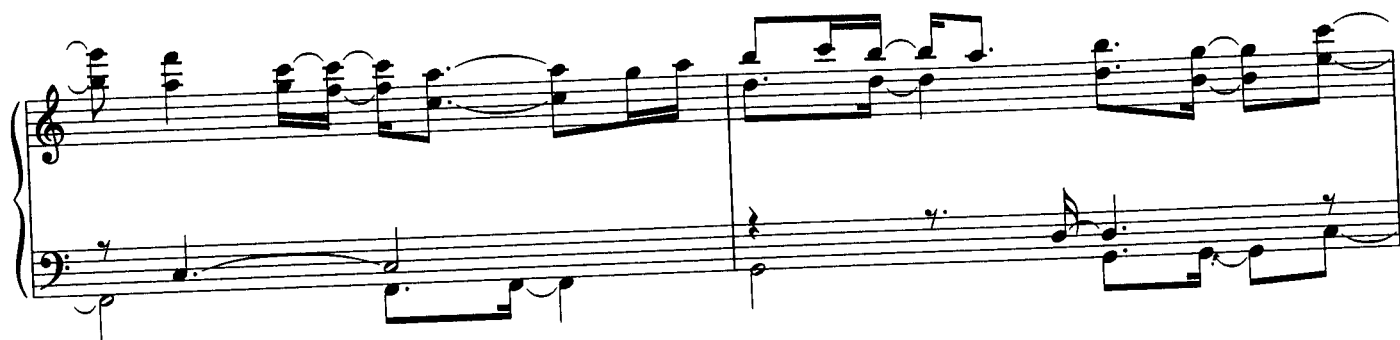
The second system of musical notation continues the melody. The treble clef staff has eighth notes G4, A4, B4, C5, D5, E5, F5, and G5. The bass clef staff has eighth notes G3, A3, B3, C4, D4, E4, F4, and G4. The first measure is marked with a piano dynamic *mf*. The second measure features a half note G4 in the treble and a half note G3 in the bass, with a fermata over the G4.

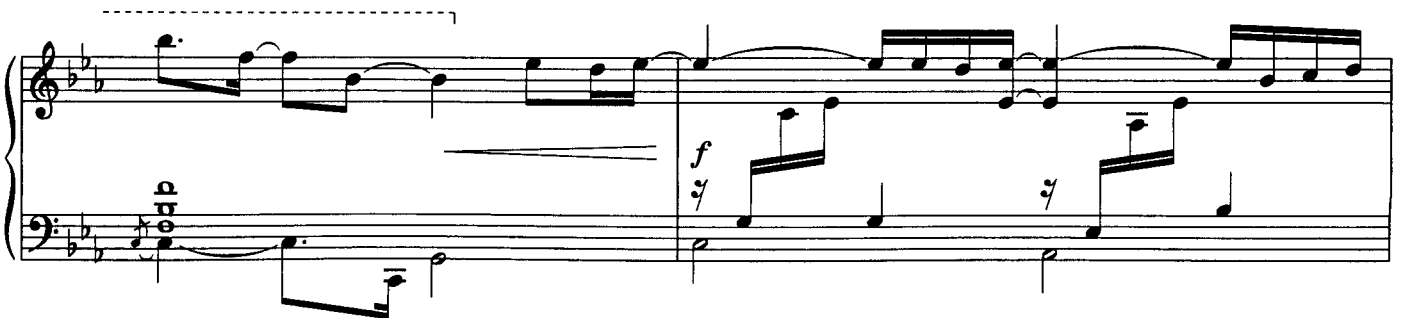
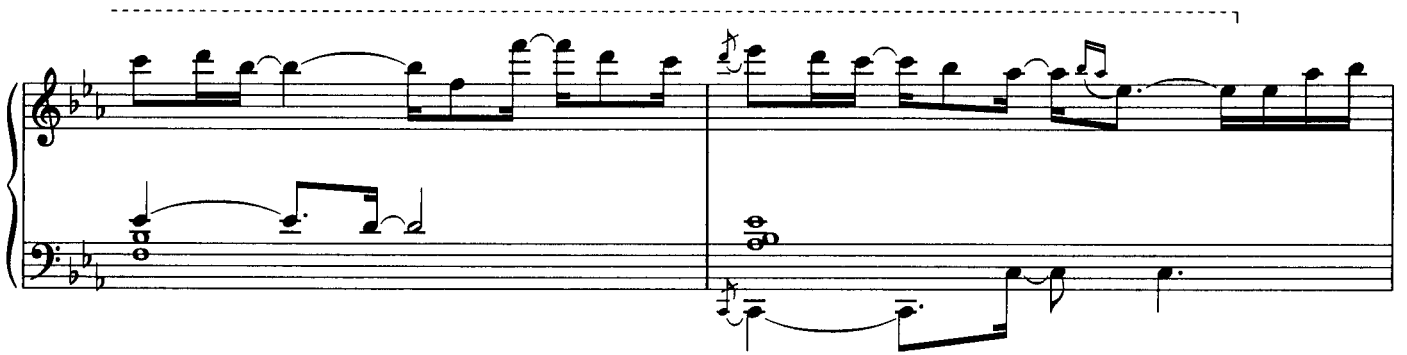
The third system of musical notation continues the melody. The treble clef staff has eighth notes G4, A4, B4, C5, D5, E5, F5, and G5. The bass clef staff has eighth notes G3, A3, B3, C4, D4, E4, F4, and G4. The first measure is marked with a piano dynamic *mf*. The second measure features a half note G4 in the treble and a half note G3 in the bass, with a fermata over the G4.

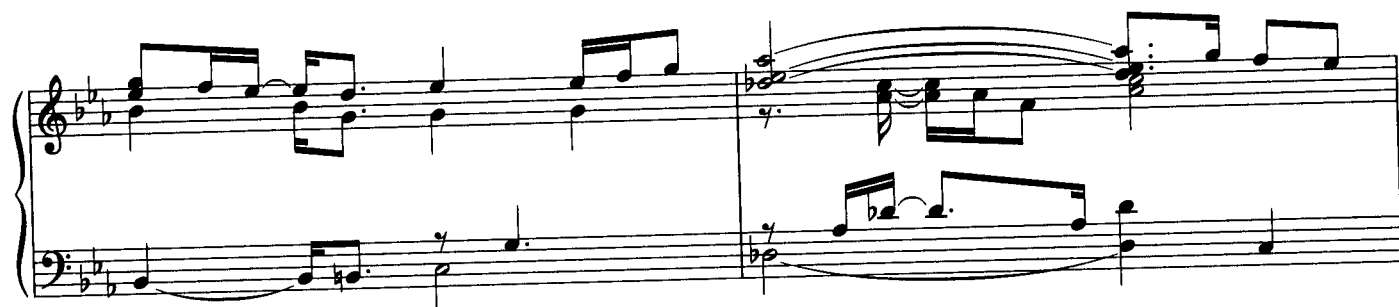
The fourth system of musical notation continues the melody. The treble clef staff has eighth notes G4, A4, B4, C5, D5, E5, F5, and G5. The bass clef staff has eighth notes G3, A3, B3, C4, D4, E4, F4, and G4. The first measure is marked with a piano dynamic *mf*. The second measure features a half note G4 in the treble and a half note G3 in the bass, with a fermata over the G4.

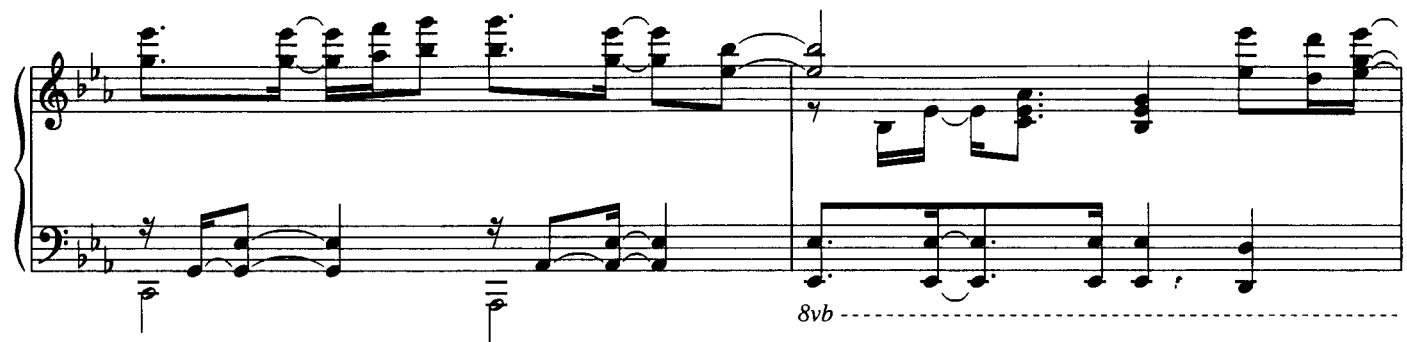




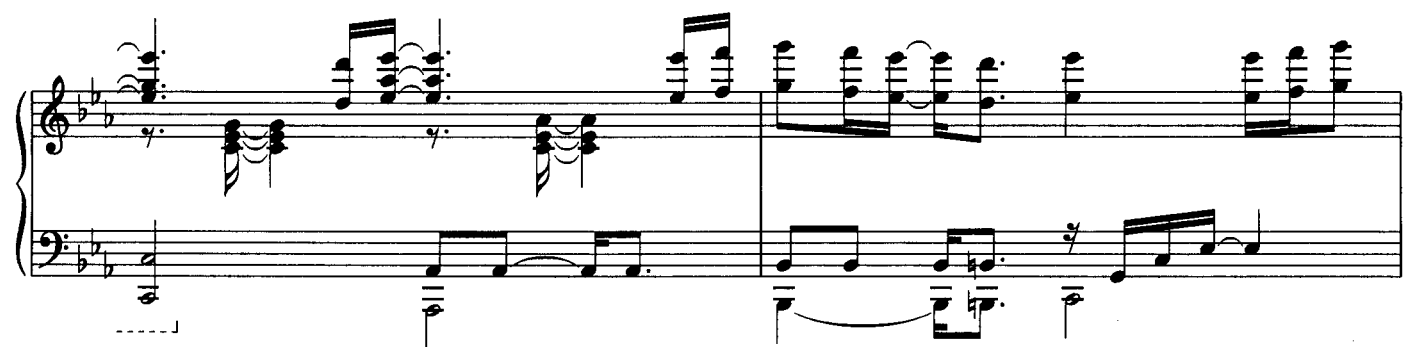




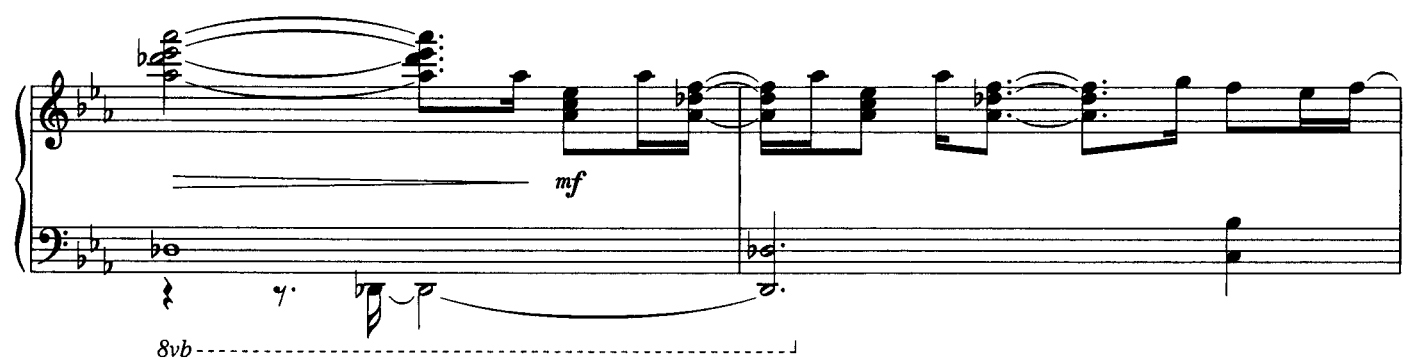




First system of musical notation. The treble staff features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes. The bass staff provides a steady accompaniment with eighth and sixteenth notes. A dynamic marking of *mf* is present. An 8va line is indicated by a dashed line and the text "8vb" below the staff.



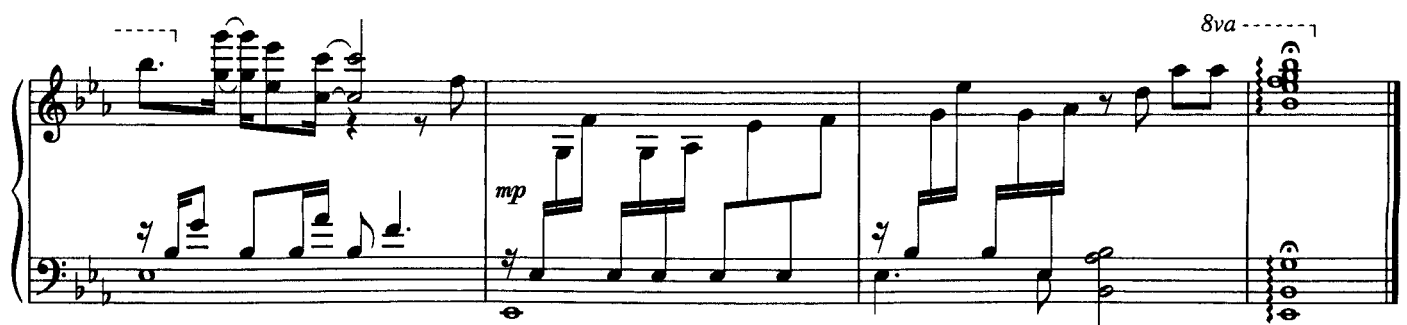
Second system of musical notation. The treble staff continues the rapid melodic line. The bass staff has a more active role with eighth and sixteenth notes. A dynamic marking of *mf* is present. An 8va line is indicated by a dashed line and the text "8vb" below the staff.



Third system of musical notation. The treble staff features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes. The bass staff provides a steady accompaniment with eighth and sixteenth notes. A dynamic marking of *mf* is present. An 8va line is indicated by a dashed line and the text "8vb" below the staff.



Fourth system of musical notation. The treble staff features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes. The bass staff provides a steady accompaniment with eighth and sixteenth notes. A dynamic marking of *mf* is present. An 8va line is indicated by a dashed line and the text "8va" below the staff.



Fifth system of musical notation. The treble staff features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes. The bass staff provides a steady accompaniment with eighth and sixteenth notes. A dynamic marking of *mp* is present. An 8va line is indicated by a dashed line and the text "8va" below the staff.

ROCKET TO THE MOON

By JIM BRICKMAN

Freely

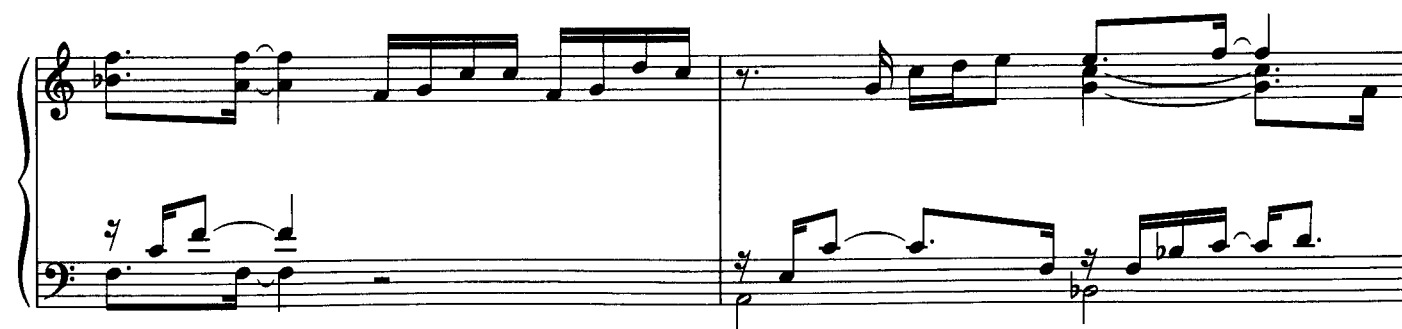
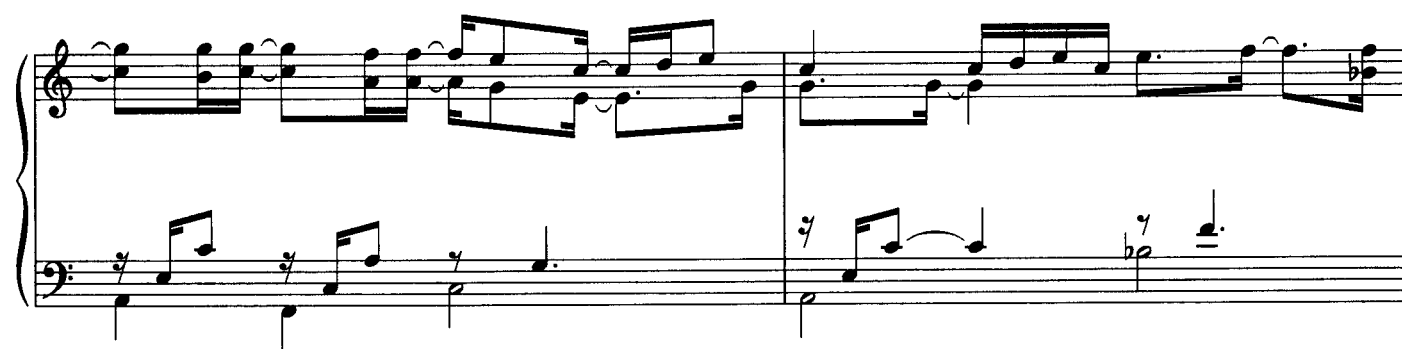
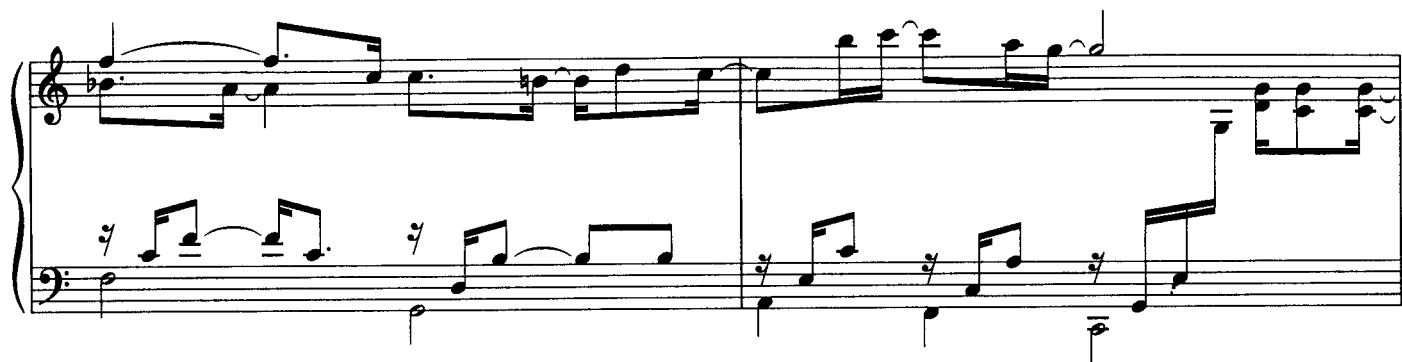
A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music is in common time. The vocal line is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The tempo is marked "Allegretto". The score consists of two systems. The first system has a vocal line starting with a quarter rest, followed by a half note G4, a quarter note A4, a half note B-flat4, and a quarter note G4. The piano accompaniment starts with a quarter rest, followed by a half note G3, a quarter note A3, a half note B-flat3, and a quarter note G3. The second system has a vocal line starting with a quarter rest, followed by a half note G4, a quarter note A4, a half note B-flat4, and a quarter note G4. The piano accompaniment starts with a quarter rest, followed by a half note G3, a quarter note A3, a half note B-flat3, and a quarter note G3. The score ends with a double bar line.

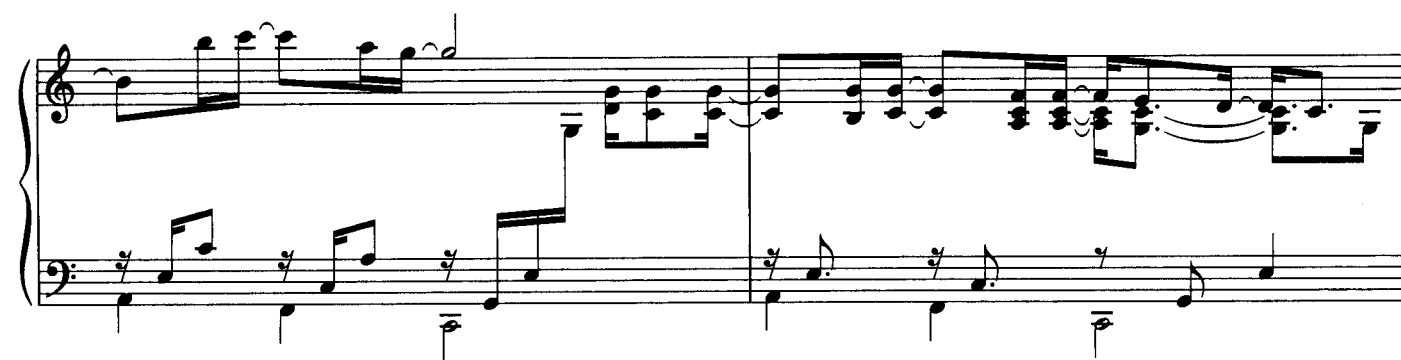
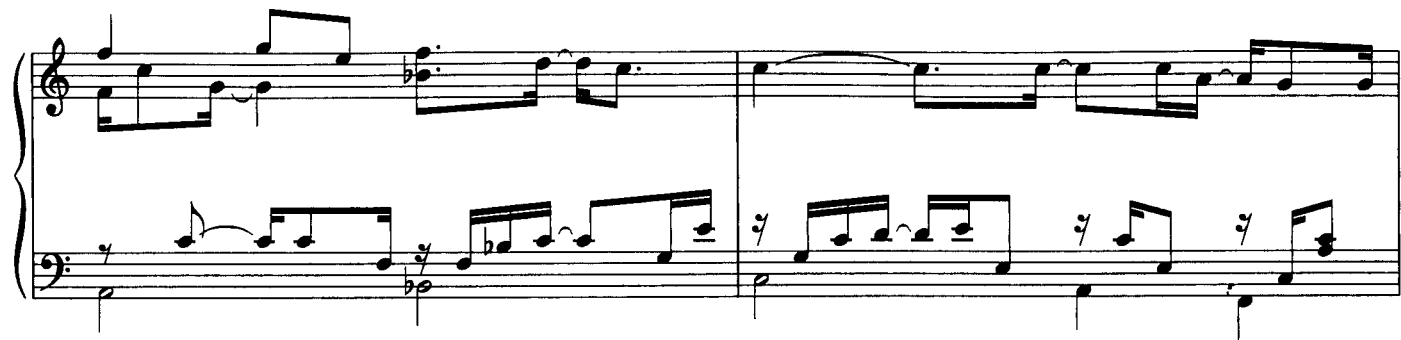
A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and a key signature of one flat (B-flat). The music is in 4/4 time. The melody is written in the treble staff, and the accompaniment is written in the bass staff. The score includes a double bar line and a repeat sign at the end.

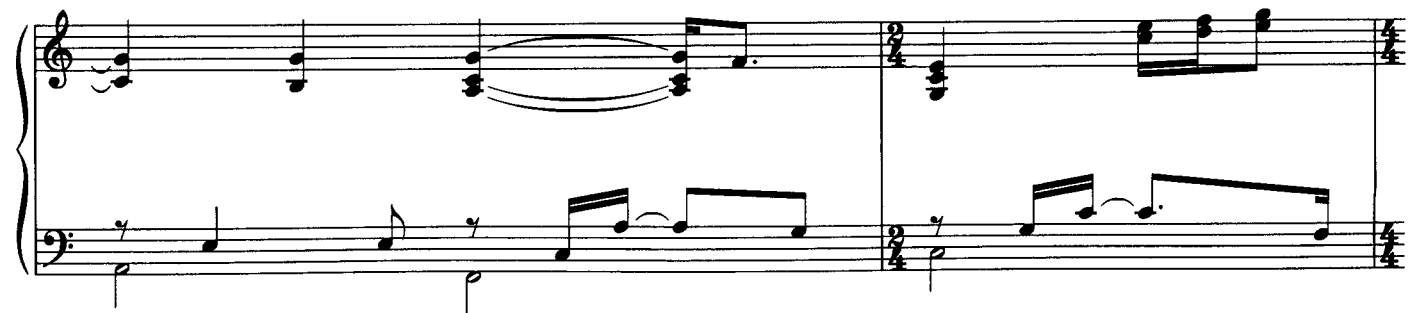
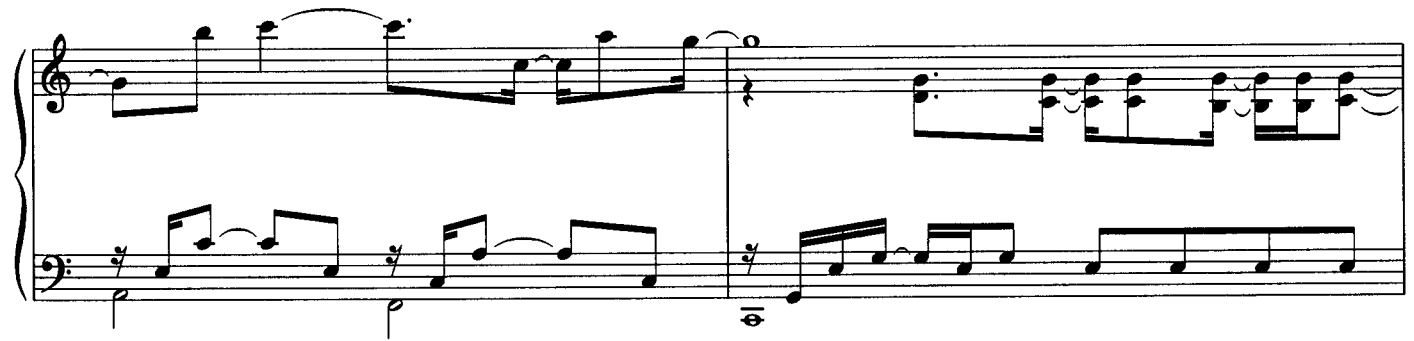
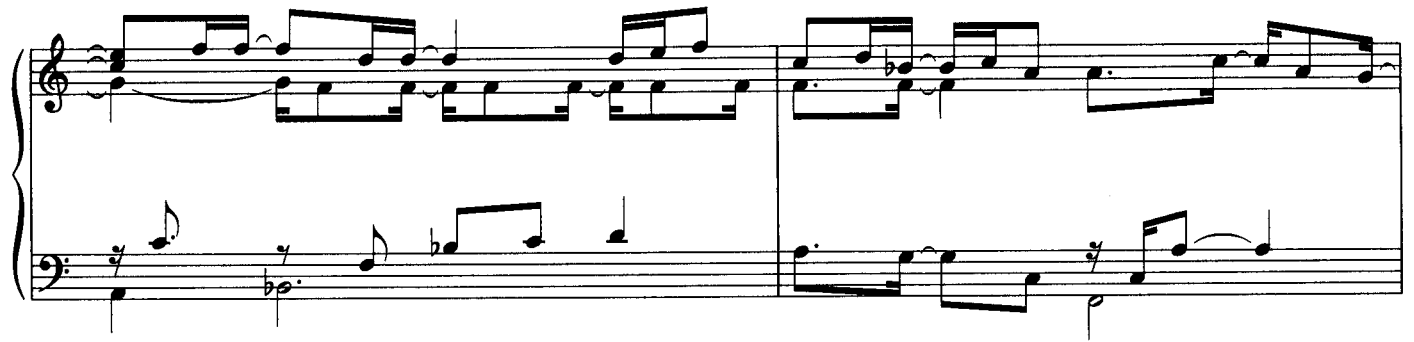
Moderately

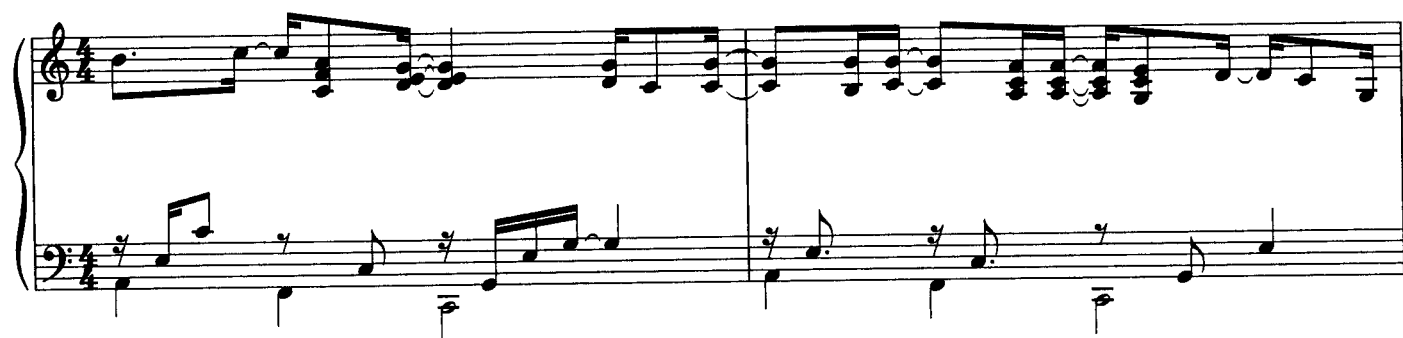
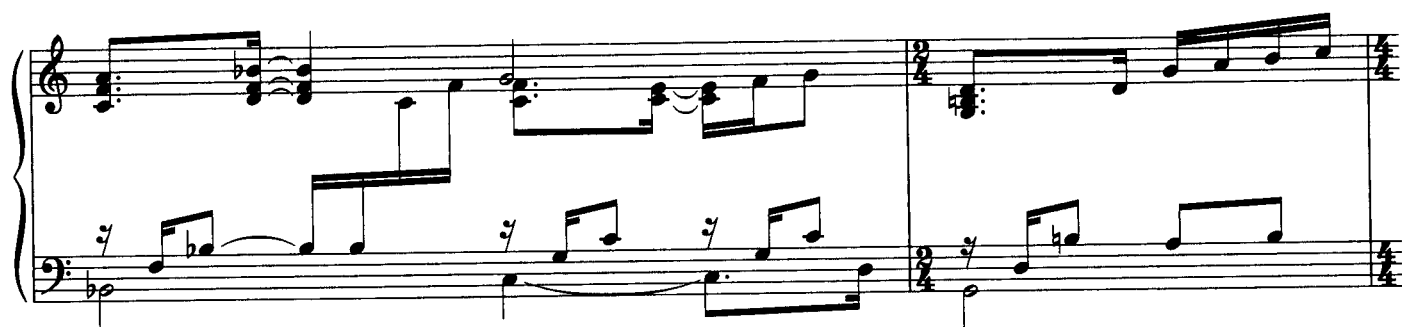
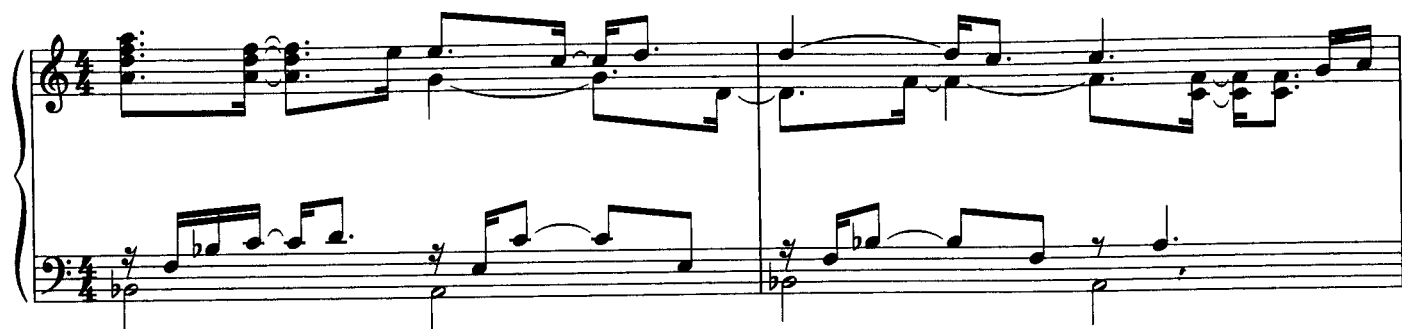
A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The music is in common time. The piano part features a prominent bass line with a walking bass pattern. The melody is simple and catchy, with a chorus that repeats. The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the final measure.

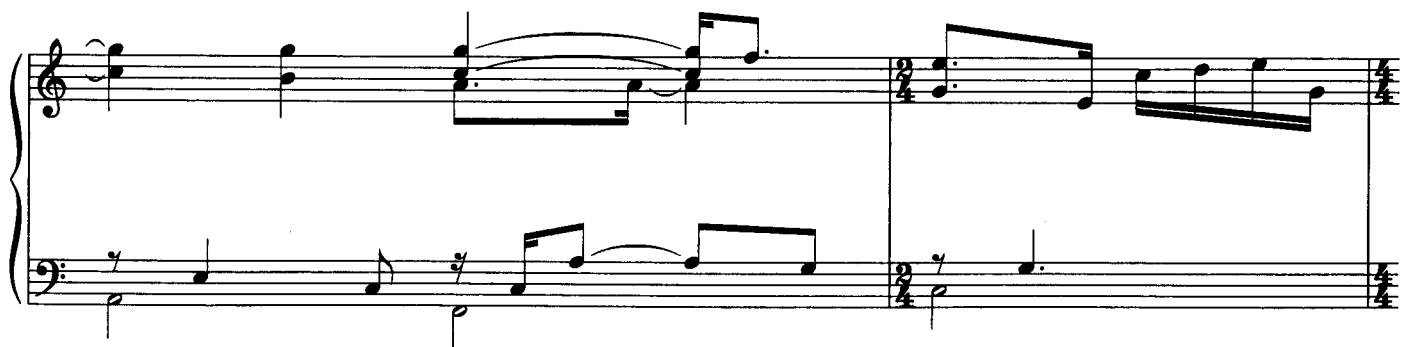
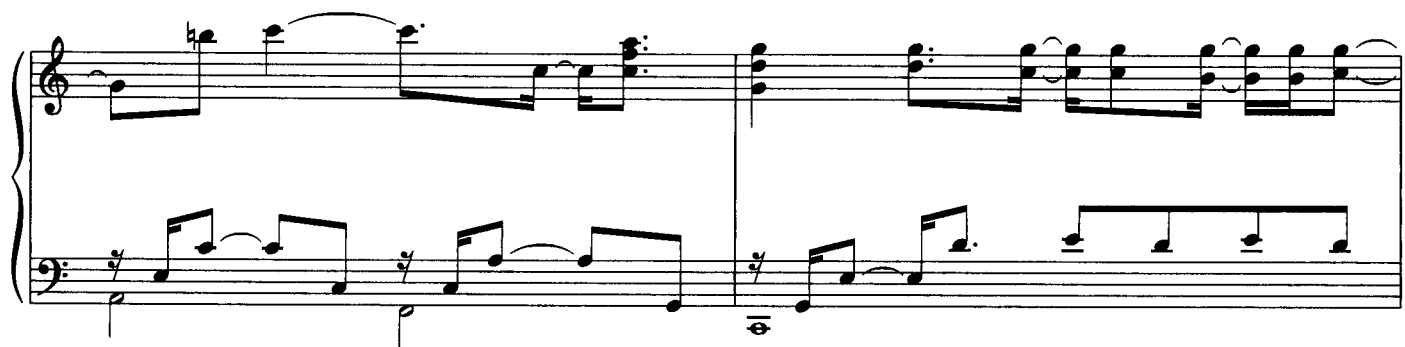
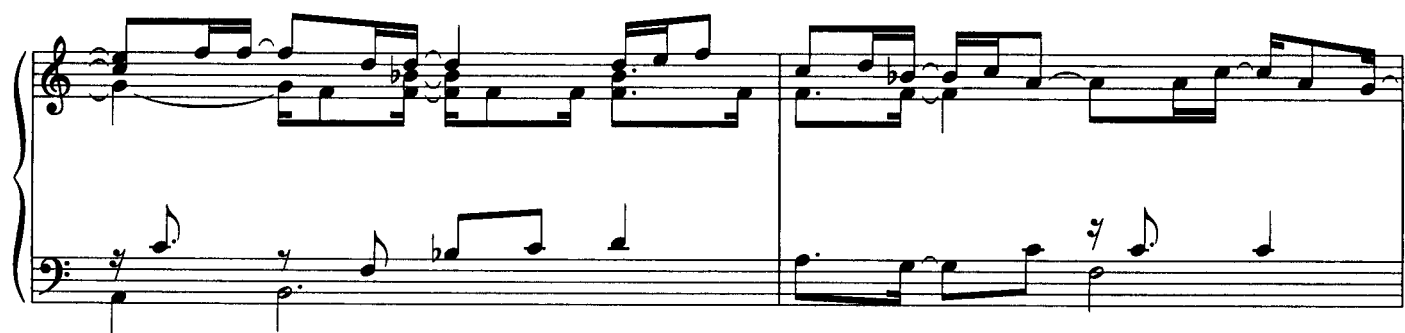
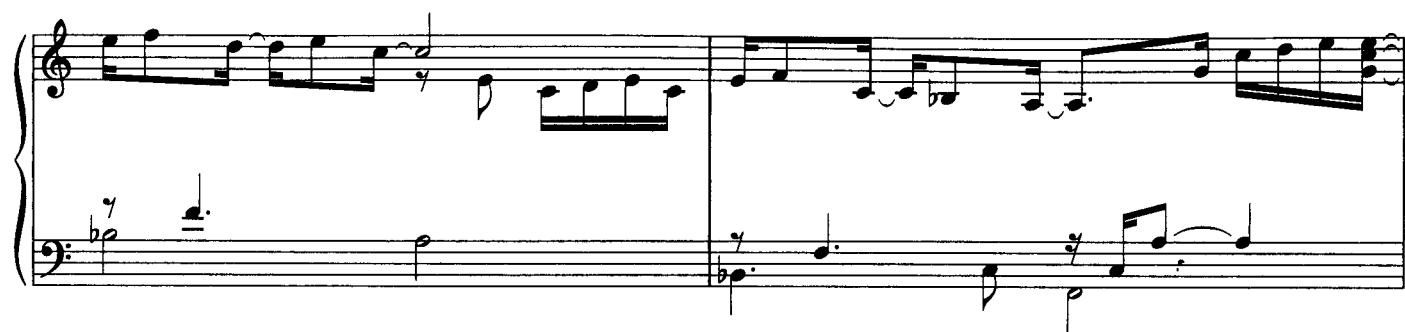
A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both with a key signature of one flat (B-flat). The treble staff begins with a treble clef and a B-flat key signature. The bass staff begins with a bass clef and a B-flat key signature. The music is written in a simple, handwritten style. The treble staff contains a melody with a mix of eighth and sixteenth notes, some beamed together, and a few rests. The bass staff provides a simple accompaniment with mostly quarter and eighth notes. The score is divided into two measures by a vertical bar line. The first measure contains the first half of the melody and accompaniment, and the second measure contains the second half. The handwriting is clear and legible.

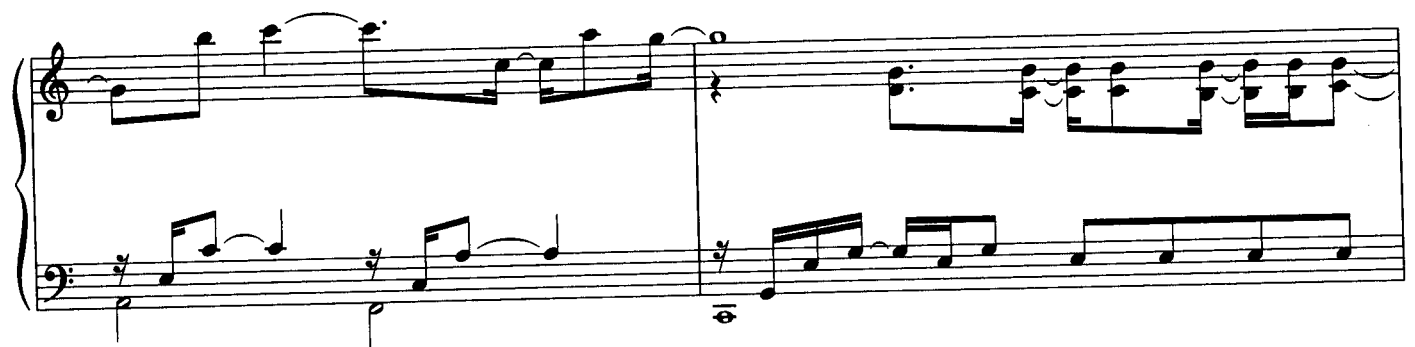
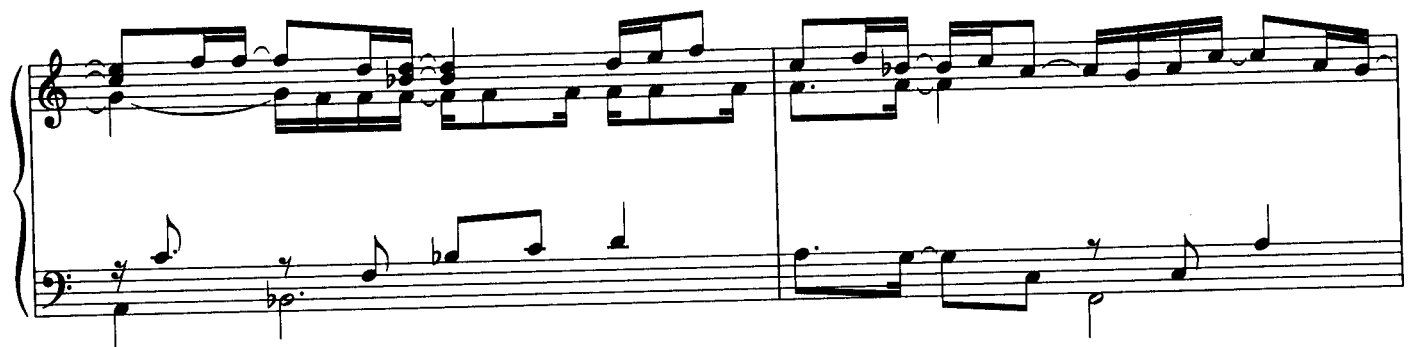
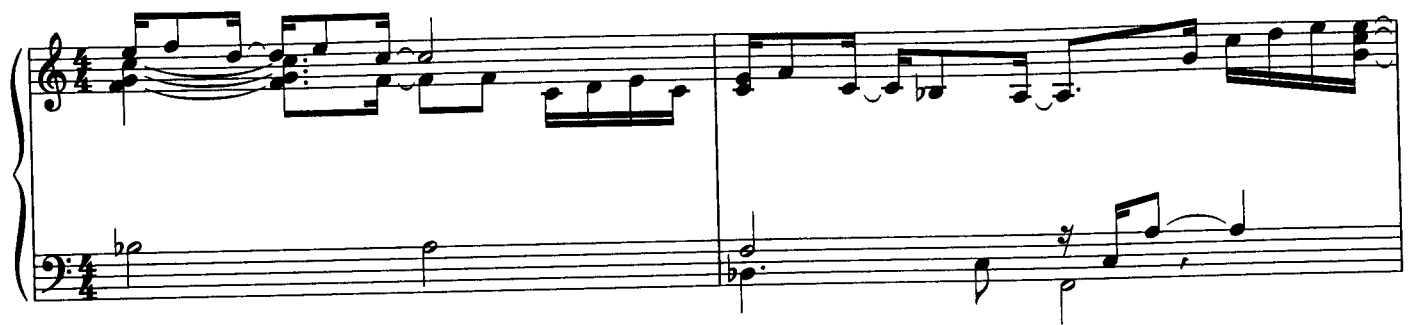












LAKE ERIE RAINFALL

By JIM BRICKMAN

Moderately slow, in 2

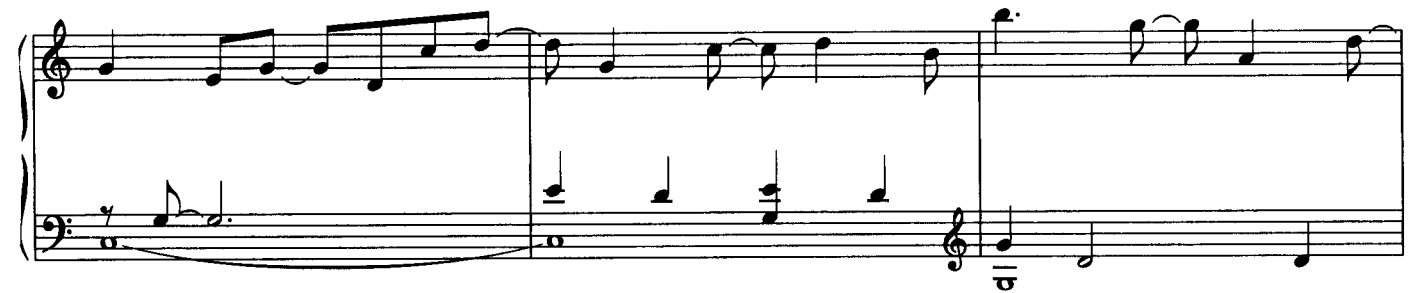
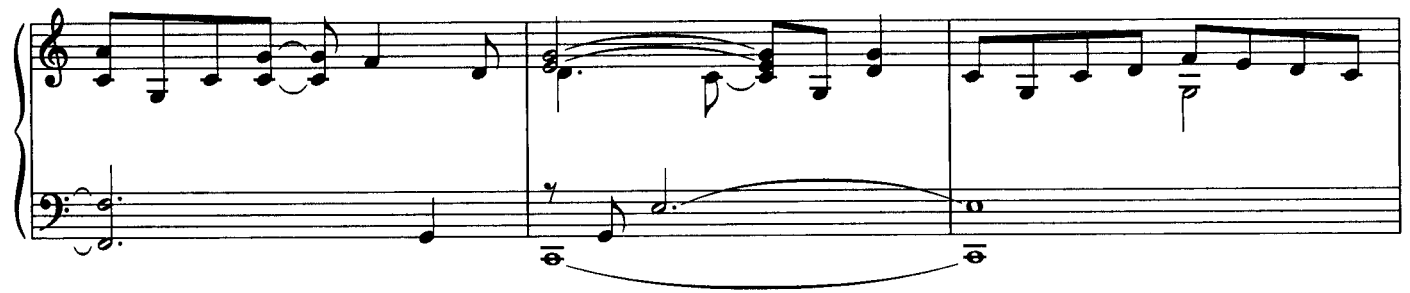
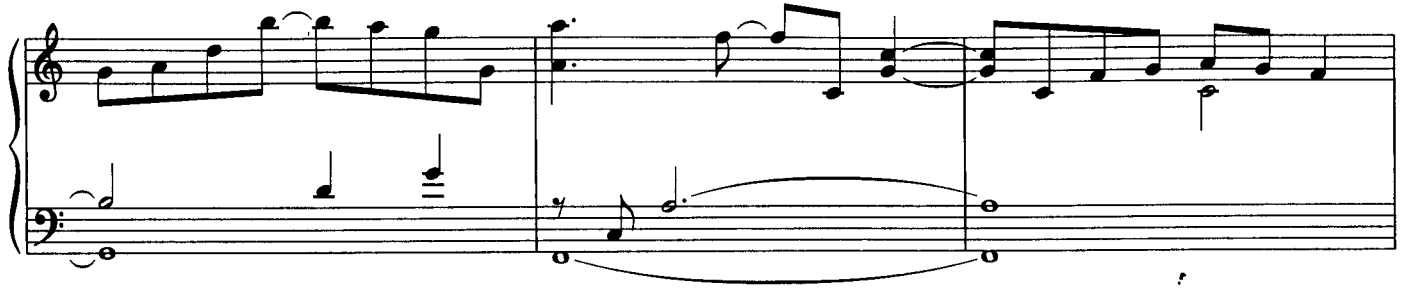
The first system of musical notation for 'Lake Erie Rainfall'. It consists of a grand staff with a treble and bass clef. The treble staff begins with a half note G4, followed by a quarter rest, then a half note A4, another quarter rest, and a half note B4. The bass staff has a whole rest for the first two measures, then a half note G2, followed by a half note F2. The dynamic marking *mp* is placed below the first measure of the treble staff. The text *With pedal* is written below the bass staff at the end of the system.

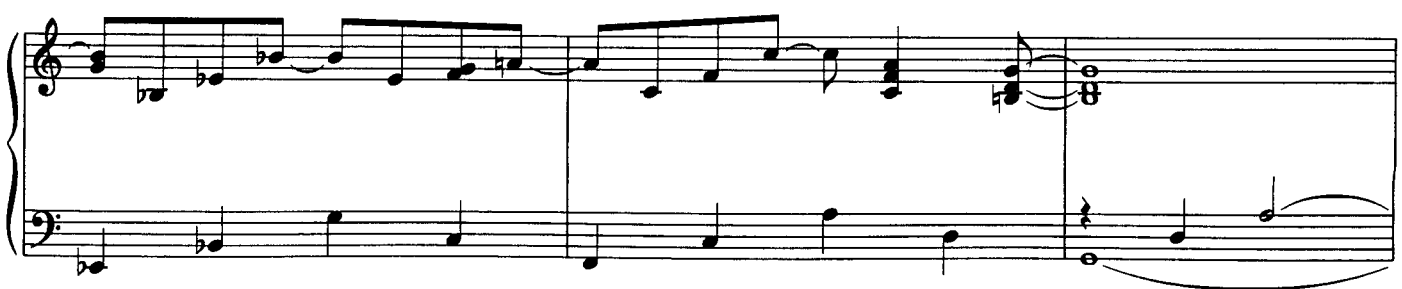
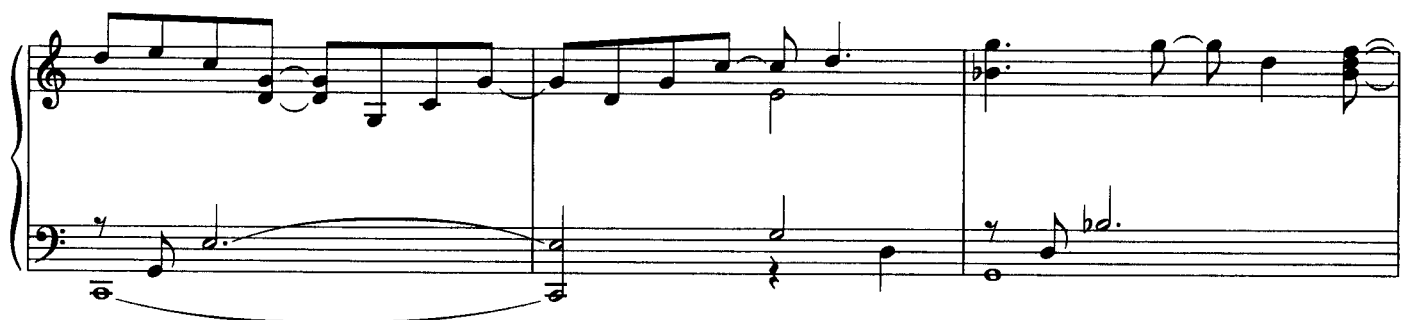
The second system of musical notation. The treble staff features a half note G4, a quarter note A4, a half note B4, and a half note A4. The bass staff has a half note G2, a quarter note F2, a half note E2, and a half note D2. A curved line (pedal) is drawn under the bass staff, starting from the first measure and ending under the second measure of the next system.

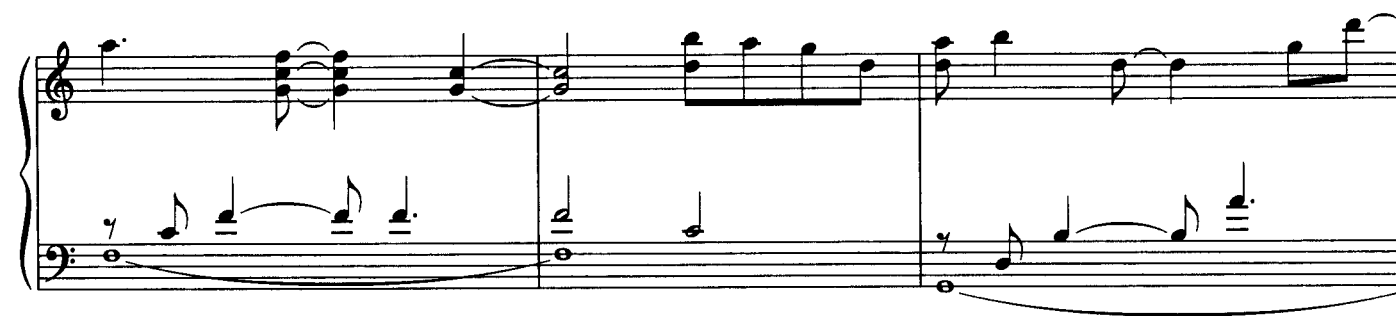
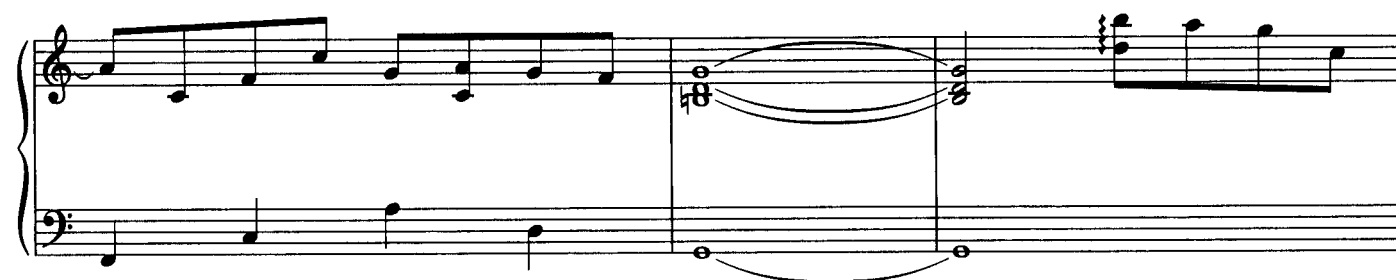
The third system of musical notation. The treble staff begins with a half note G4, followed by a quarter note A4, a half note B4, and a half note A4. The bass staff has a half note G2, a quarter note F2, a half note E2, and a half note D2. A curved line (pedal) is drawn under the bass staff, starting from the first measure and ending under the second measure of the next system.

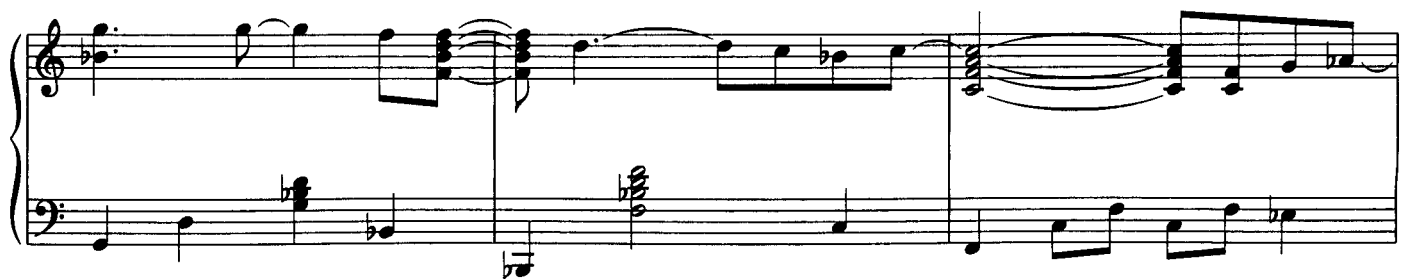
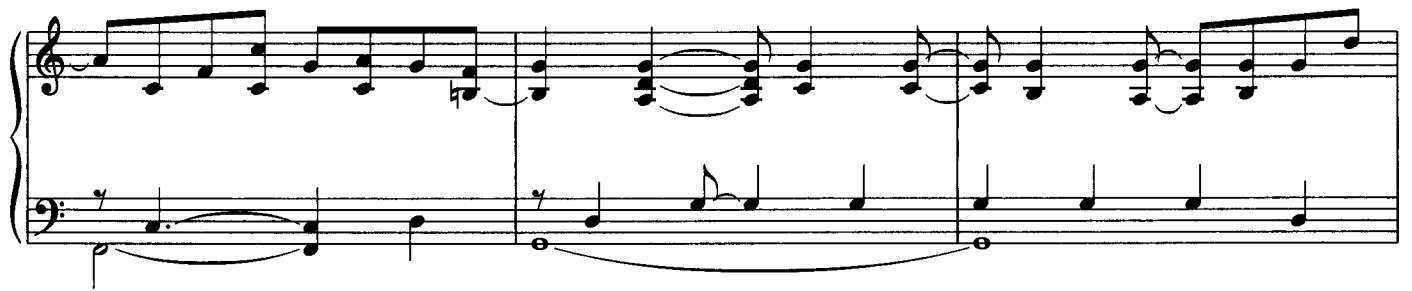
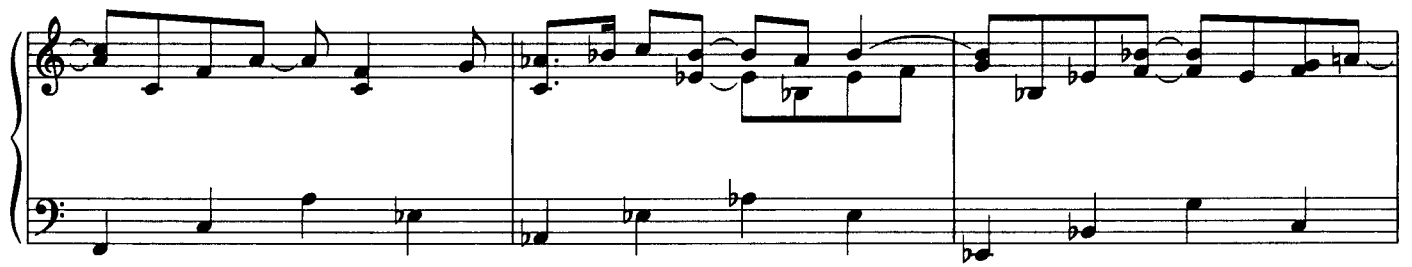
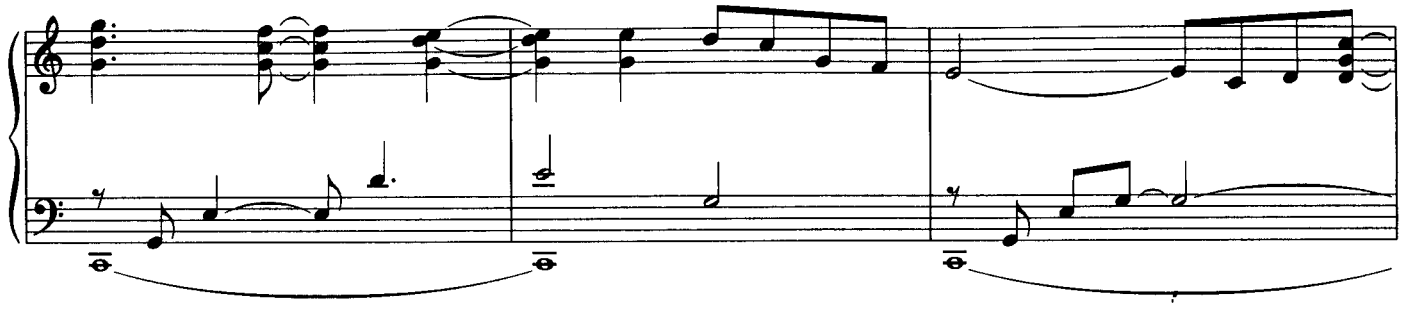
The fourth system of musical notation. The treble staff begins with a half note G4, followed by a quarter note A4, a half note B4, and a half note A4. The bass staff has a half note G2, a quarter note F2, a half note E2, and a half note D2. A curved line (pedal) is drawn under the bass staff, starting from the first measure and ending under the second measure of the next system.

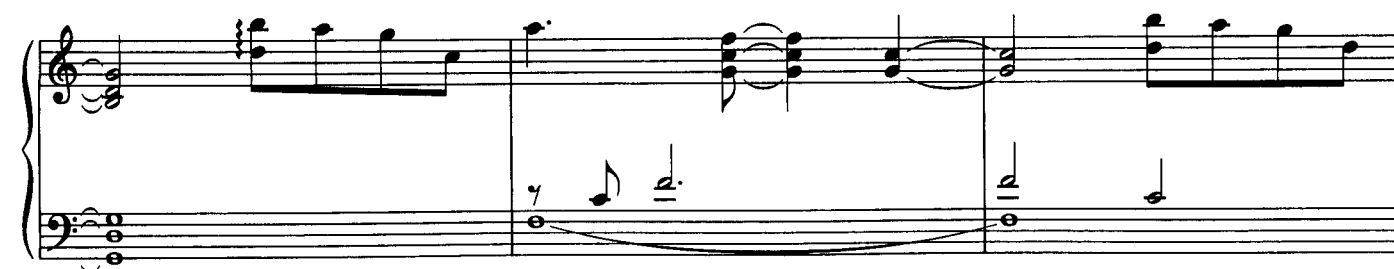
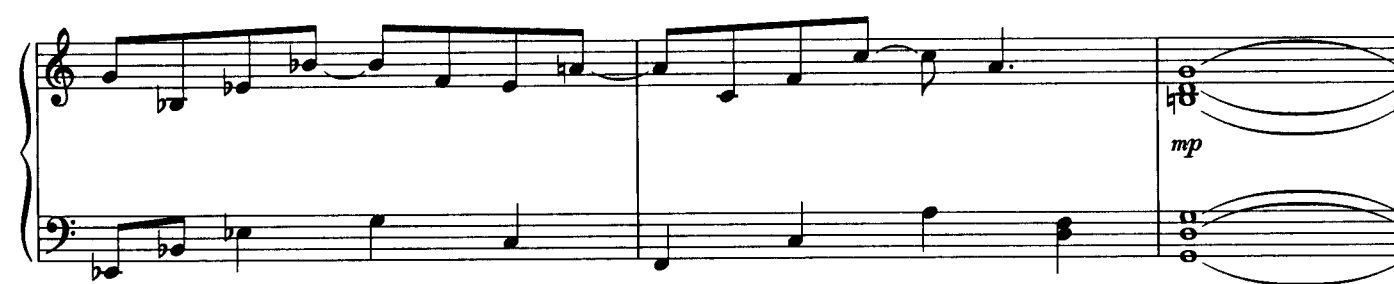
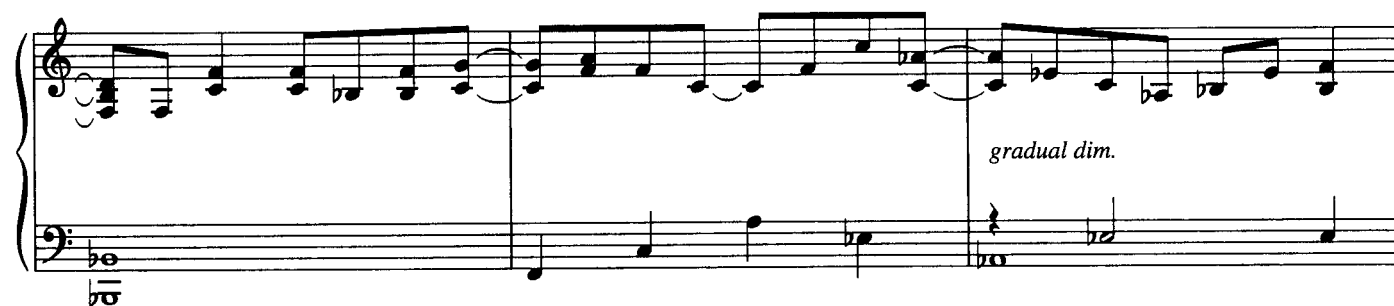
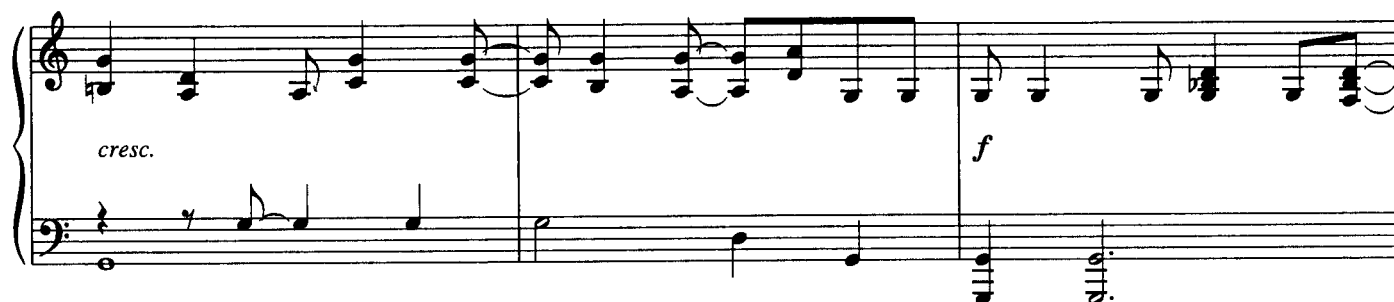
The fifth system of musical notation. The treble staff begins with a half note G4, followed by a quarter note A4, a half note B4, and a half note A4. The bass staff has a half note G2, a quarter note F2, a half note E2, and a half note D2. A curved line (pedal) is drawn under the bass staff, starting from the first measure and ending under the second measure of the next system.

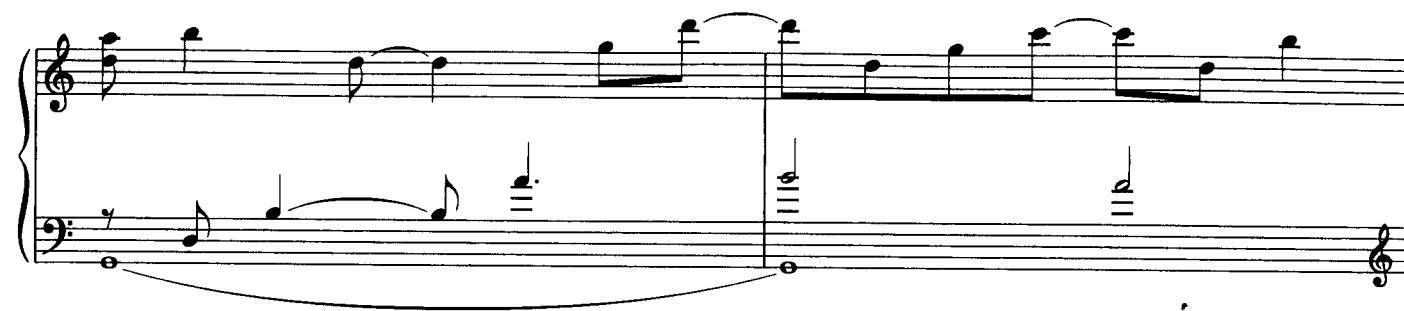








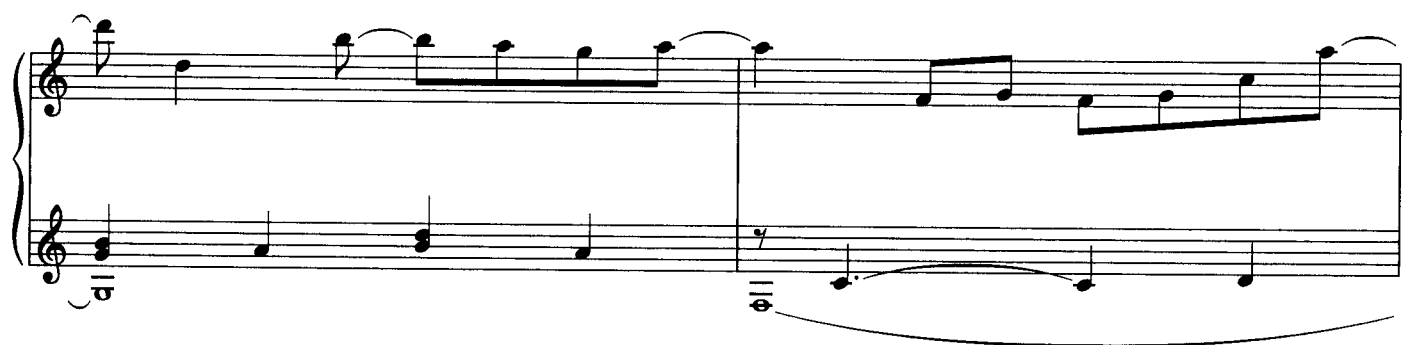




First system of musical notation. The right hand (treble clef) plays a melody with eighth and sixteenth notes, some beamed together. The left hand (bass clef) plays a bass line with a long slur spanning across the system, indicating a sustained or glissando effect.



Second system of musical notation. The right hand continues the melodic line. The left hand has a long slur at the beginning, followed by a few notes, and then another long slur towards the end of the system.



Third system of musical notation. The right hand features a series of beamed sixteenth notes. The left hand has a long slur at the end of the system.



Fourth system of musical notation. The right hand continues with a melodic line. The left hand has a long slur at the end of the system. The text *rit. poco a poco* is written above the left hand.



Fifth system of musical notation. The right hand has a melodic line. The left hand has a long slur at the beginning. The text *8va* is written above the right hand, indicating an octave shift.

PICTURE THIS

By JIM BRICKMAN

Rubato

The first system of musical notation for 'Picture This' is in 4/4 time. The treble clef staff begins with a melody of eighth and sixteenth notes, marked with a mezzo-forte (*mf*) dynamic. The bass clef staff provides a harmonic accompaniment with sustained chords and moving lines. The system concludes with a double bar line.

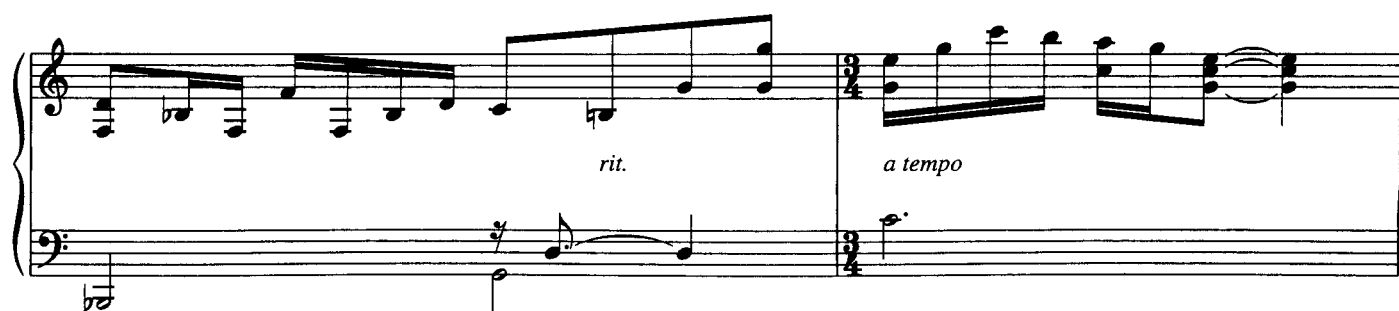
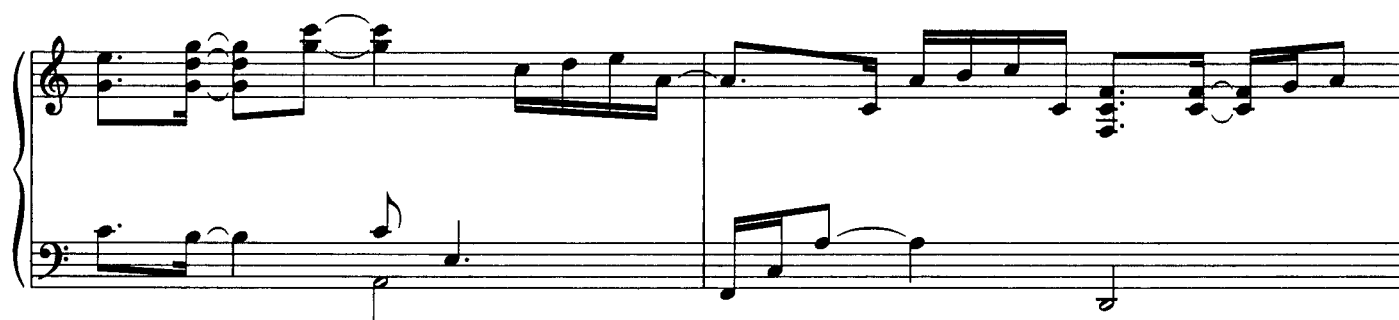
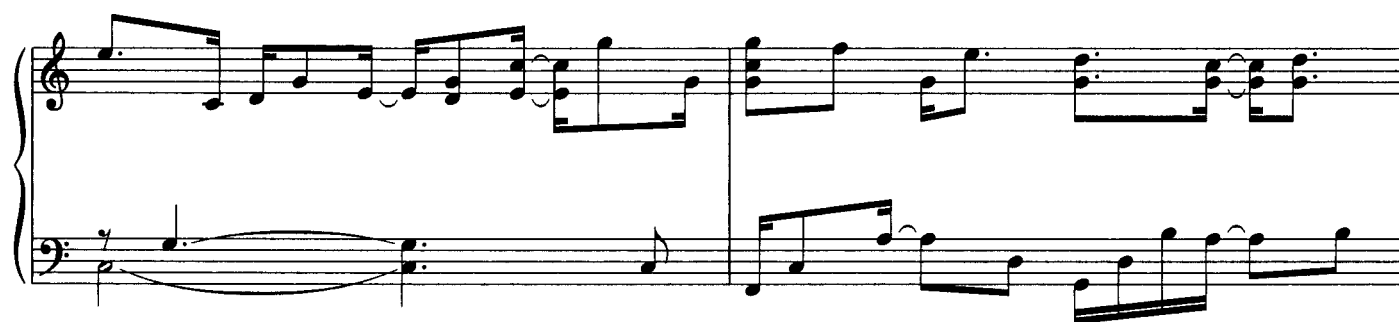
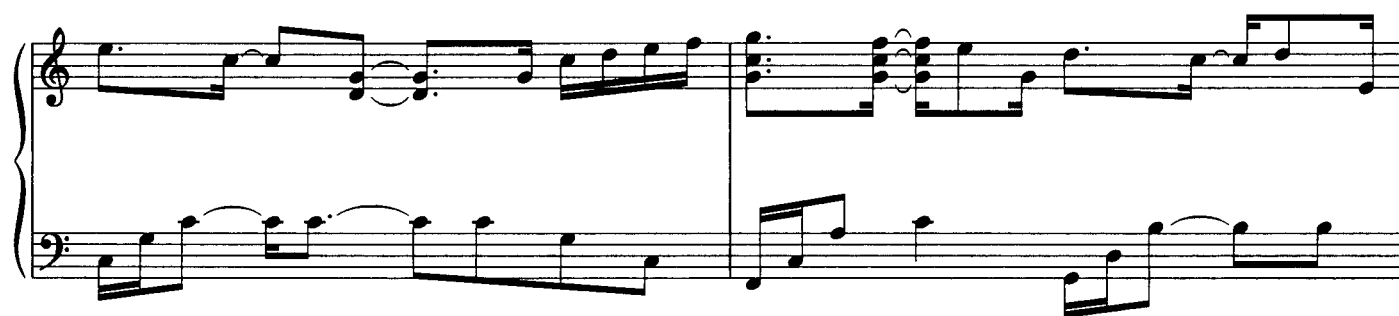
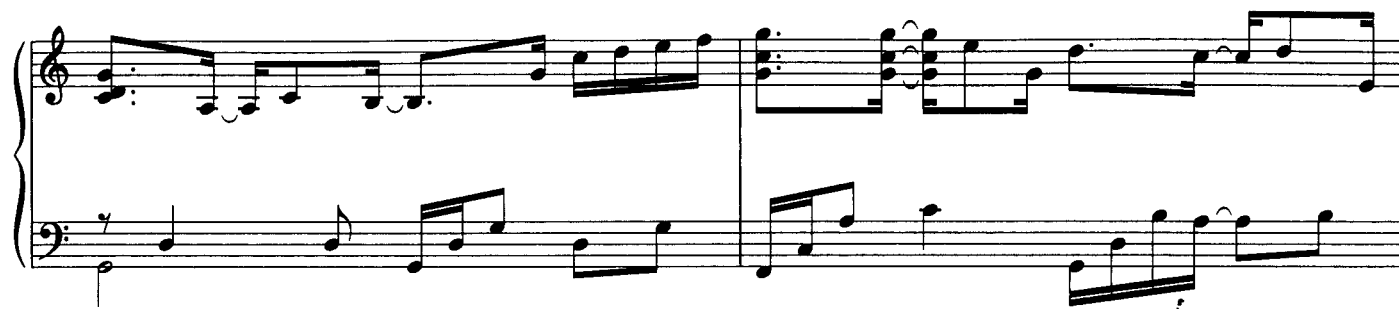
Pedal harmonically

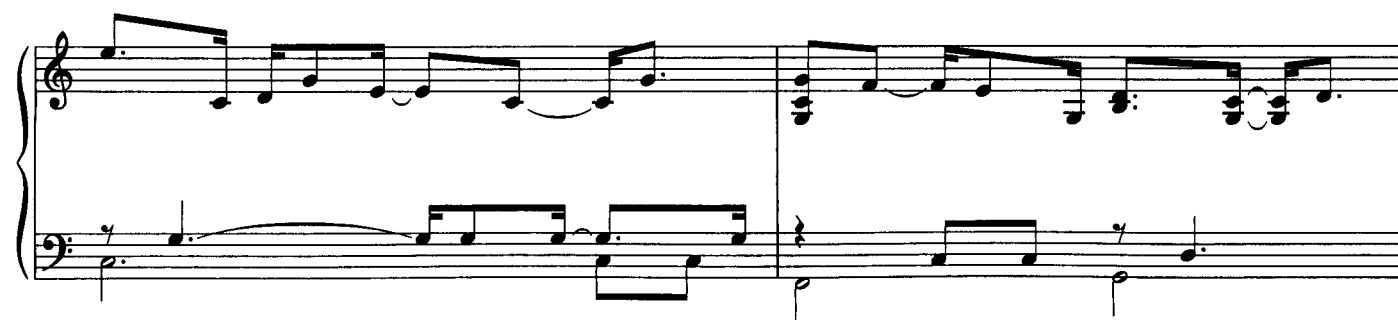
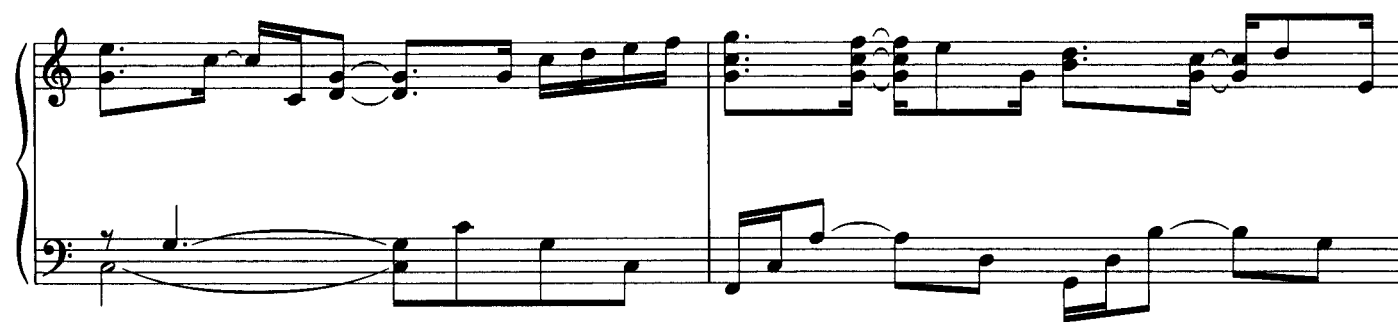
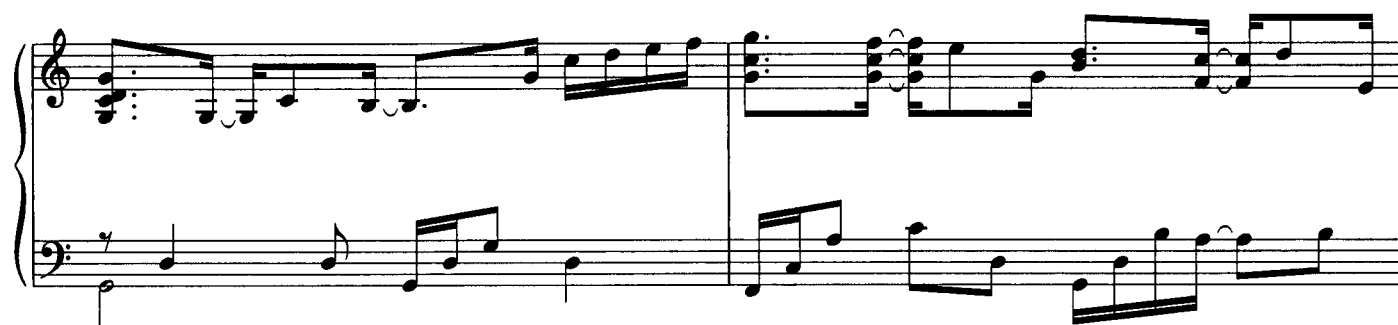
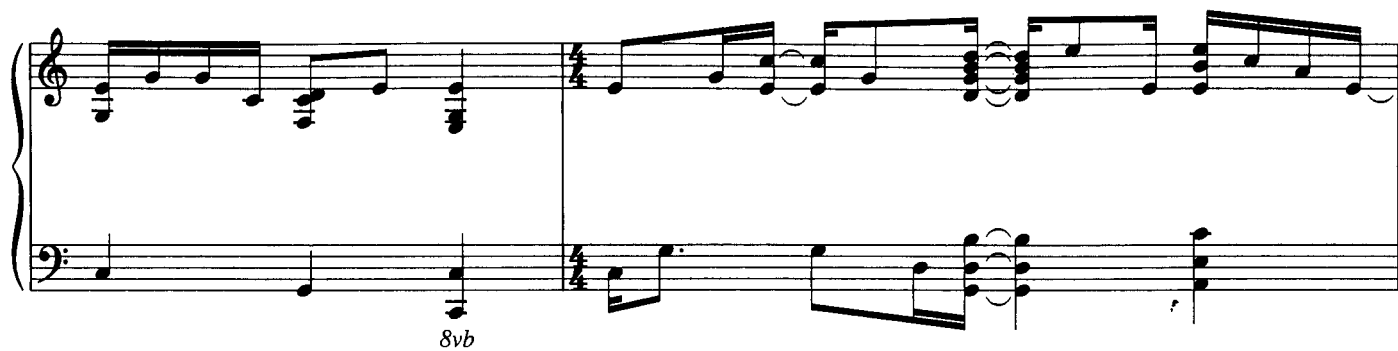
The second system continues the piece, featuring more complex harmonic textures in both staves. The treble staff includes some triplets and the bass staff has longer note values, suggesting a slower tempo consistent with the 'Rubato' instruction. The system ends with a double bar line.

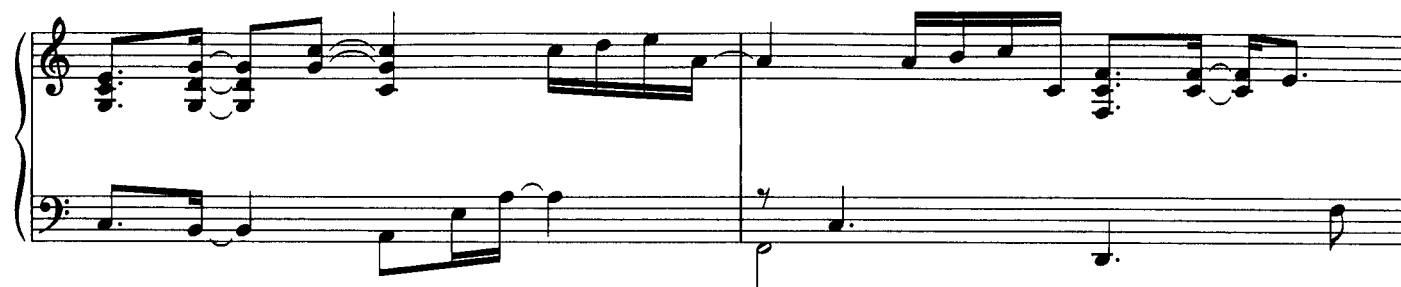
The third system shows a change in the bass line's harmonic support, with more frequent chord changes. The treble staff continues its melodic development. The system concludes with a double bar line.

The fourth system introduces a more active bass line with eighth-note patterns. The treble staff features a series of descending and ascending eighth-note runs. The system ends with a double bar line.

The fifth and final system on this page shows the piece concluding with sustained chords in the bass and a final melodic phrase in the treble. The system ends with a double bar line.



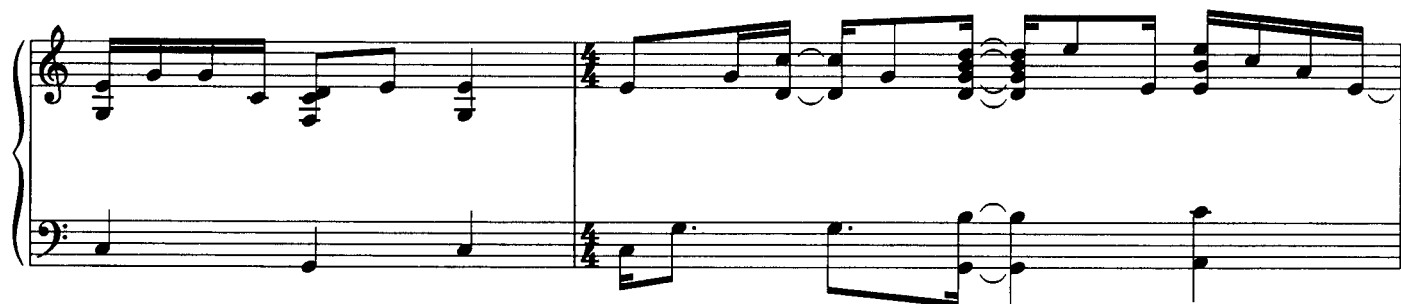




First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and eighth notes, while the bass staff features a melodic line with eighth notes and a half note.



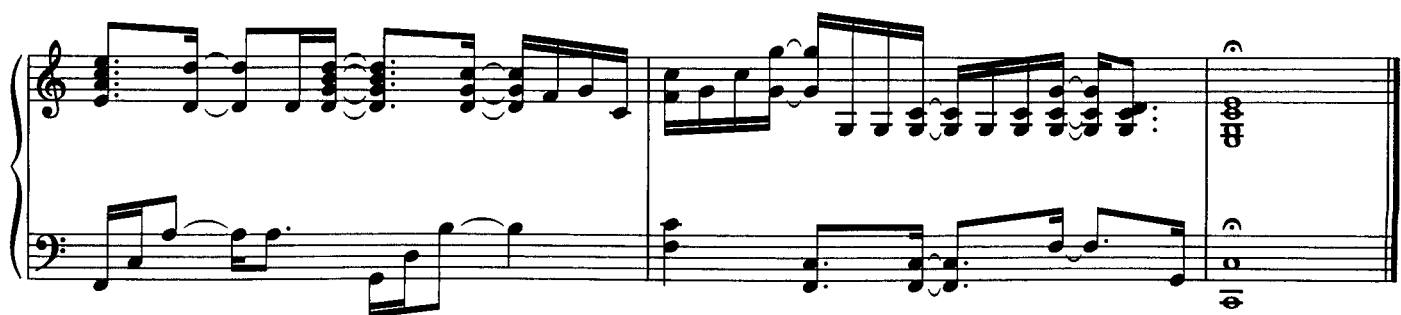
Second system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and eighth notes, while the bass staff features a melodic line with eighth notes and a half note. The system is marked with *rit.* (ritardando) and *a tempo* (return to tempo).



Third system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and eighth notes, while the bass staff features a melodic line with eighth notes and a half note.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and eighth notes, while the bass staff features a melodic line with eighth notes and a half note.



Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and eighth notes, while the bass staff features a melodic line with eighth notes and a half note. The system concludes with a double bar line and a key signature change to D major.

8vb-----]

LOVE OF MY LIFE

Words and Music by JIM BRICKMAN
and TOM DOUGLAS

Moderately slow

C **C/F** **G7sus** **C**

mf

Em/F **G5** **C** **F**

I am a - mazed. _ are, When I look at you, _ I
with mid - night clos-ing in. _ You

Gsus **G/B** **Csus** **C**

see you smil-ing back at me. It's like all my dreams come true. _ I am a - fraid _
take my hand as our sha-dows dance, with moon-light on _ your skin. _ I look in your eyes. _

Fsus2 **F**

_ if I lost you, girl, _ I'd
I'm lost in - side your kiss. _ I

Gsus G/B Csus C G/B

fall through the cracks _ and lose my track _ in this cra - zy, lone - ly world. _ Some-times it's
 think if I'd nev - er met you _ a - bout all the things I'd missed. _ Some-times it's

Am C/G

so hard to be - lieve, _ when my nights can be _ so _ long, _ and
 so hard to be - lieve _ when a love can be _ so _ strong, _ and

D/F# Gsus G C/E

faith gave me the strength _ and kept me hold - ing on. _ } You are the love.
 faith gave me the strength _ and kept me hold - ing on. _ }

F G C G/B Am7 Gsus

_ of my life, _ and I'm so glad _ you found _ me. You are the love.










— of my life. — Ba-by, put your arms a-round me. I — guess this is how it feels — when you








fi - n'ly find — some — thing real. — My an - gel in the night, — you are — my love, —

To Coda 








— the love of my life. Now, here you









life.



E $\flat$ **B $\flat$** **Csus** **C/E** **D.S. al Coda**

You are the love _

CODA **G7sus** **Dm9**

my an - gel in the night, — you are — my

Gsus **C** **C/F** **G7sus**

love, the love of my life.

C **C/F** **G7sus** **C(add2)**

rit.

FREEDOM

By JIM BRICKMAN

Slowly

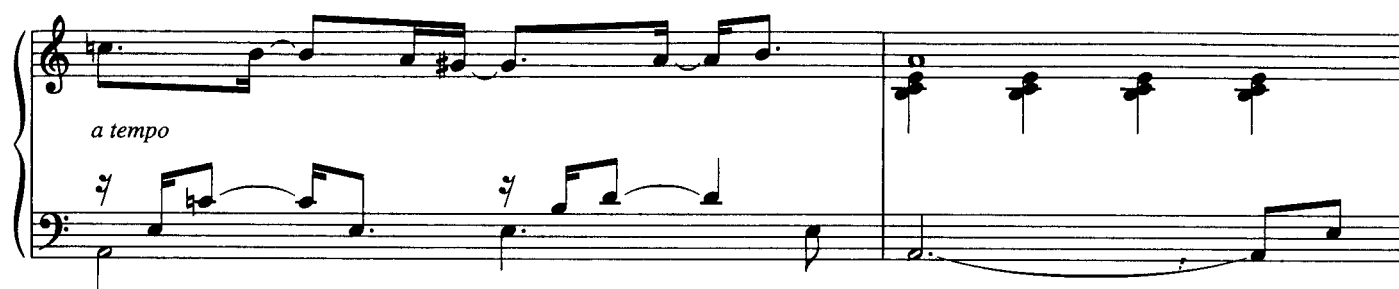
The first system of musical notation for 'FREEDOM'. It consists of a grand staff with a treble and bass clef. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a quarter rest, followed by eighth notes G4, A4, B4, and C5. The second measure contains a quarter rest, followed by eighth notes D5, C5, B4, and A4. The third measure contains a quarter rest, followed by eighth notes G4, F#4, E4, and D4. The fourth measure contains a quarter rest, followed by eighth notes C4, B3, A3, and G3. The bass staff begins with a bass clef. The first measure contains a half note G2. The second measure contains a half note F#2. The third measure contains a half note E2. The fourth measure contains a half note D2. The dynamic marking *mp* is placed below the treble staff. The instruction *With pedal* is placed below the bass staff.

With pedal

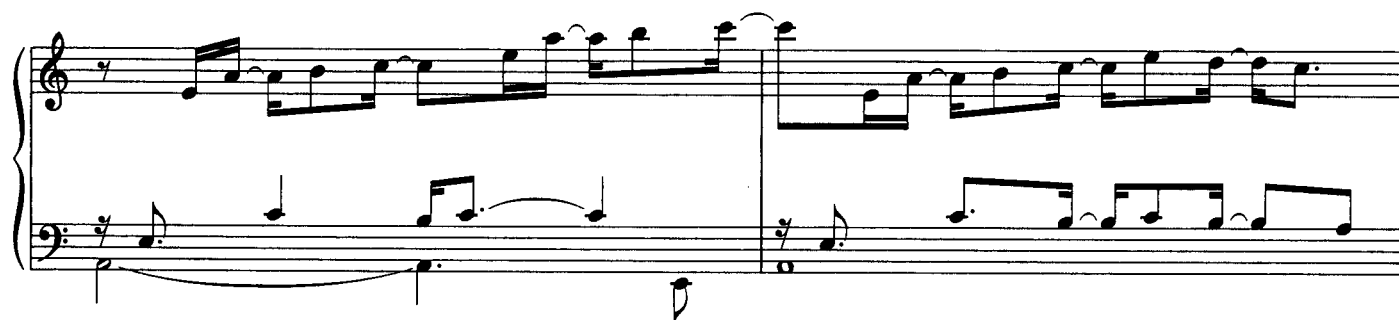
The second system of musical notation for 'FREEDOM'. It consists of a grand staff with a treble and bass clef. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a quarter rest, followed by eighth notes G4, A4, B4, and C5. The second measure contains a quarter rest, followed by eighth notes D5, C5, B4, and A4. The third measure contains a quarter rest, followed by eighth notes G4, F#4, E4, and D4. The fourth measure contains a quarter rest, followed by eighth notes C4, B3, A3, and G3. The bass staff begins with a bass clef. The first measure contains a half note G2. The second measure contains a half note F#2. The third measure contains a half note E2. The fourth measure contains a half note D2.

The third system of musical notation for 'FREEDOM'. It consists of a grand staff with a treble and bass clef. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a quarter rest, followed by eighth notes G4, A4, B4, and C5. The second measure contains a quarter rest, followed by eighth notes D5, C5, B4, and A4. The third measure contains a quarter rest, followed by eighth notes G4, F#4, E4, and D4. The fourth measure contains a quarter rest, followed by eighth notes C4, B3, A3, and G3. The bass staff begins with a bass clef. The first measure contains a half note G2. The second measure contains a half note F#2. The third measure contains a half note E2. The fourth measure contains a half note D2.

The fourth system of musical notation for 'FREEDOM'. It consists of a grand staff with a treble and bass clef. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a quarter rest, followed by eighth notes G4, A4, B4, and C5. The second measure contains a quarter rest, followed by eighth notes D5, C5, B4, and A4. The third measure contains a quarter rest, followed by eighth notes G4, F#4, E4, and D4. The fourth measure contains a quarter rest, followed by eighth notes C4, B3, A3, and G3. The bass staff begins with a bass clef. The first measure contains a half note G2. The second measure contains a half note F#2. The third measure contains a half note E2. The fourth measure contains a half note D2. The dynamic marking *poco rit.* is placed below the treble staff.



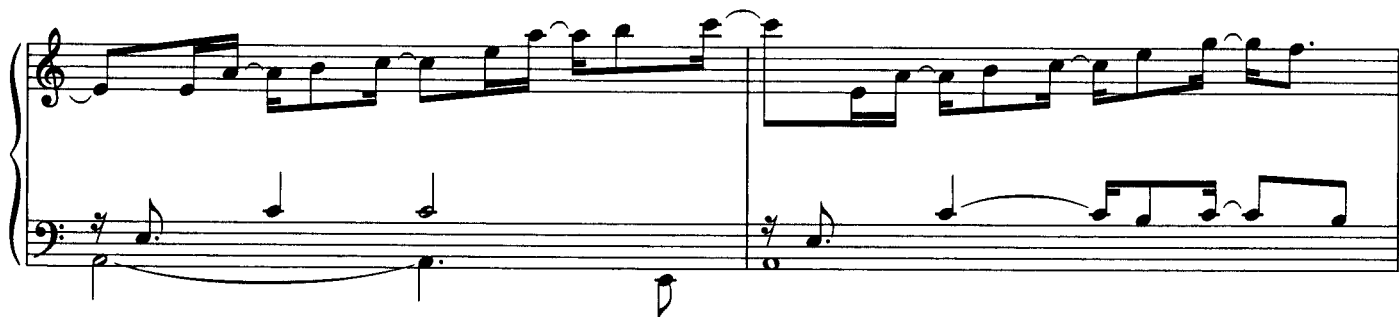
First system of musical notation. The treble clef staff begins with a key signature of one flat (B-flat) and a common time signature. The melody consists of eighth and quarter notes. The bass clef staff starts with a whole note chord, followed by eighth notes and a half note. The tempo marking *a tempo* is written above the first measure of the bass staff.



Second system of musical notation. The treble clef staff continues the melody with eighth and quarter notes. The bass clef staff features a half note chord followed by eighth notes and a half note.



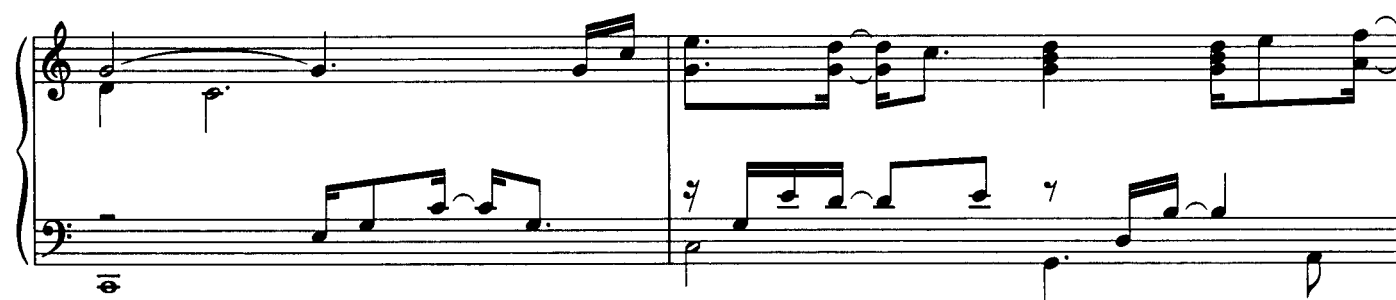
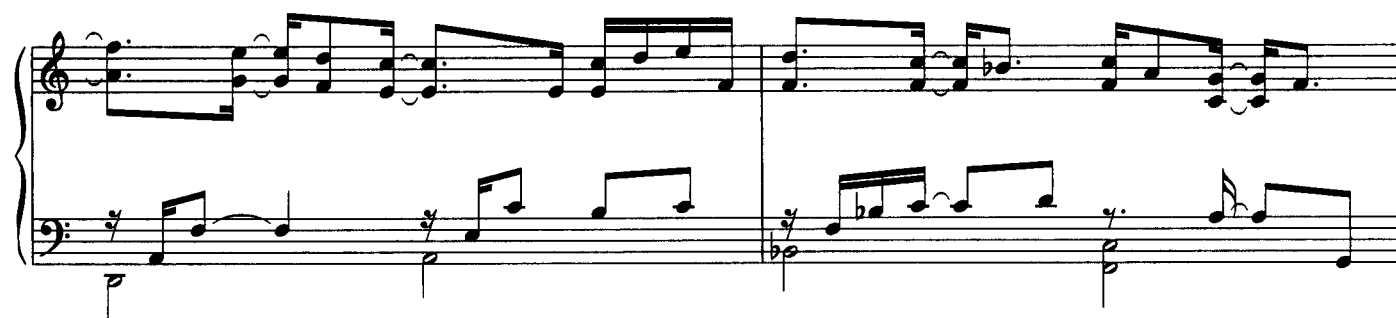
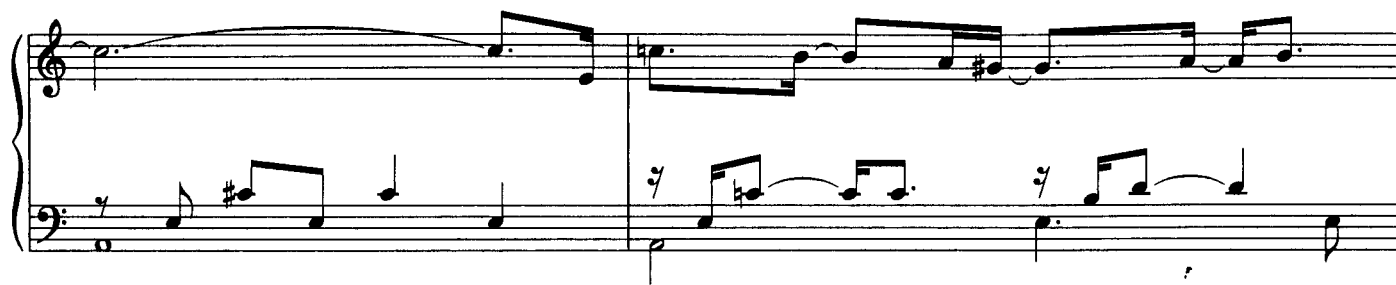
Third system of musical notation. The treble clef staff shows a half note chord followed by eighth notes and a half note. The bass clef staff continues with eighth notes and a half note.



Fourth system of musical notation. The treble clef staff continues the melody with eighth and quarter notes. The bass clef staff features a half note chord followed by eighth notes and a half note.



Fifth system of musical notation. The treble clef staff shows a half note chord followed by eighth notes and a half note. The bass clef staff continues with eighth notes and a half note.





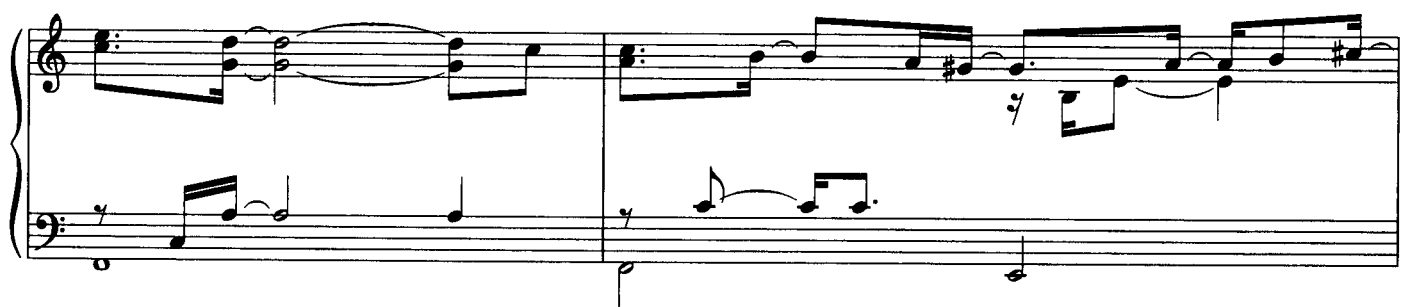
First system of musical notation. The treble clef staff begins with a key signature of one flat (B-flat) and a common time signature (C). The bass clef staff has a dynamic marking of *mp* (mezzo-piano) and a tempo marking of *8vb* (8va below). The music consists of two measures, each containing a half note in the treble and a half note in the bass.



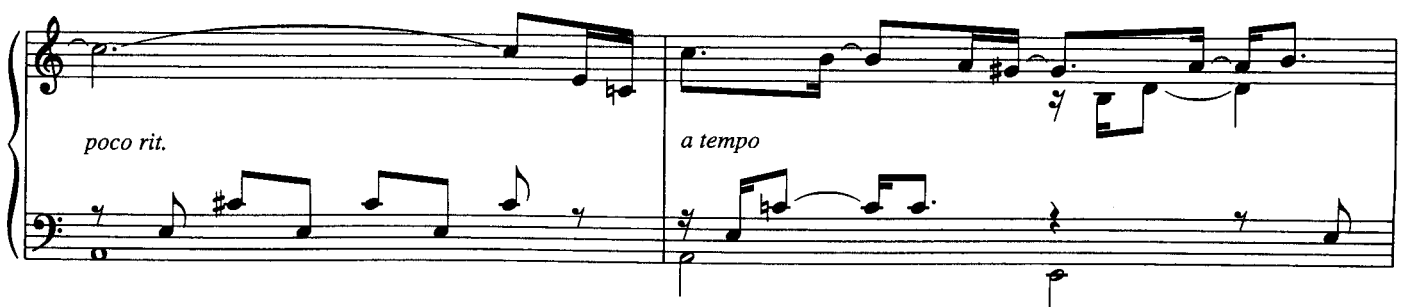
Second system of musical notation. The treble clef staff contains a half note followed by a half note. The bass clef staff contains a half note followed by a half note. The music consists of two measures, each containing a half note in the treble and a half note in the bass.



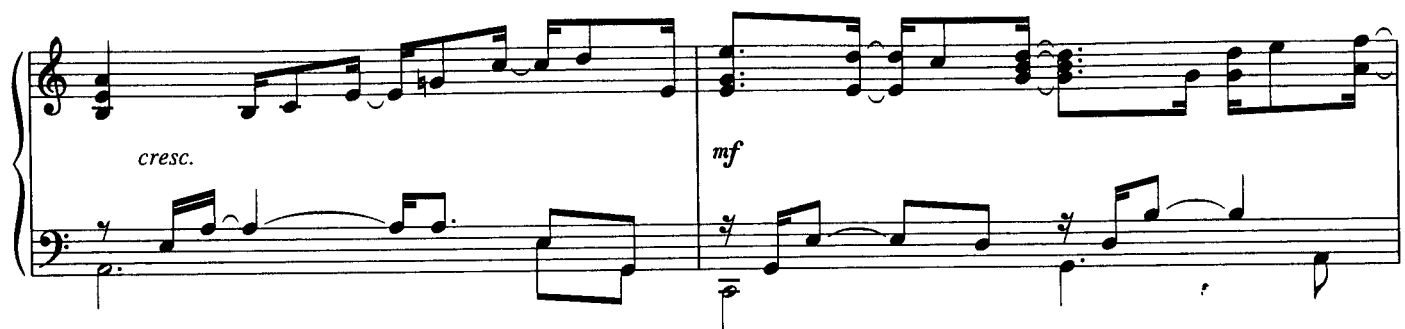
Third system of musical notation. The treble clef staff contains a half note followed by a half note. The bass clef staff contains a half note followed by a half note. The music consists of two measures, each containing a half note in the treble and a half note in the bass.



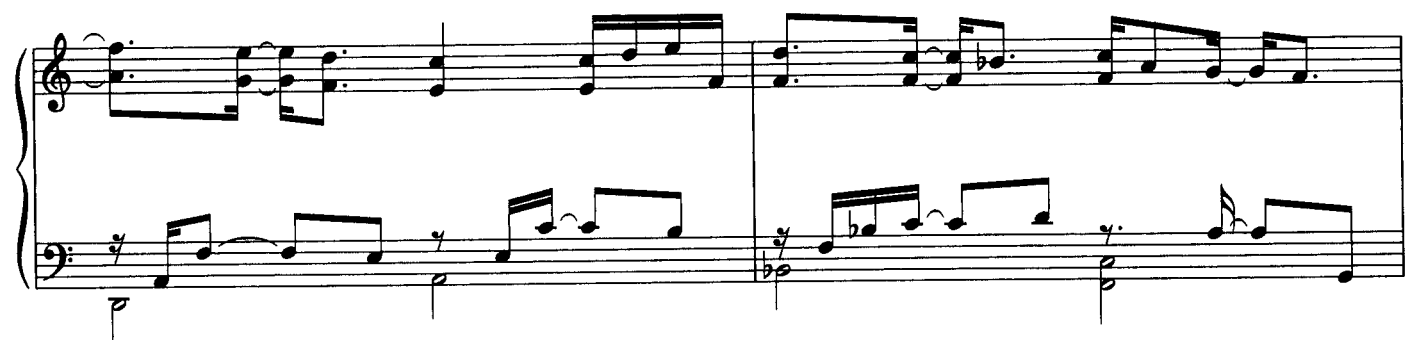
Fourth system of musical notation. The treble clef staff contains a half note followed by a half note. The bass clef staff contains a half note followed by a half note. The music consists of two measures, each containing a half note in the treble and a half note in the bass.



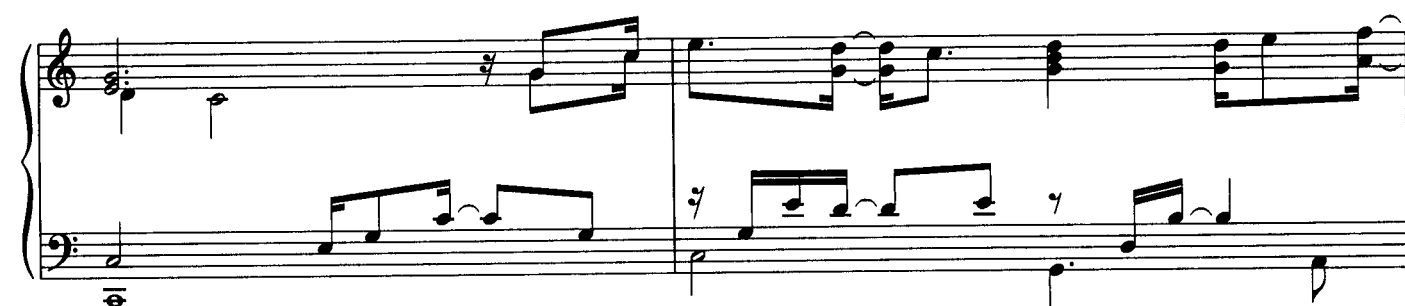
Fifth system of musical notation. The treble clef staff contains a half note followed by a half note. The bass clef staff contains a half note followed by a half note. The music consists of two measures, each containing a half note in the treble and a half note in the bass. The tempo marking *poco rit.* (poco ritardando) is present in the first measure, and *a tempo* is present in the second measure.



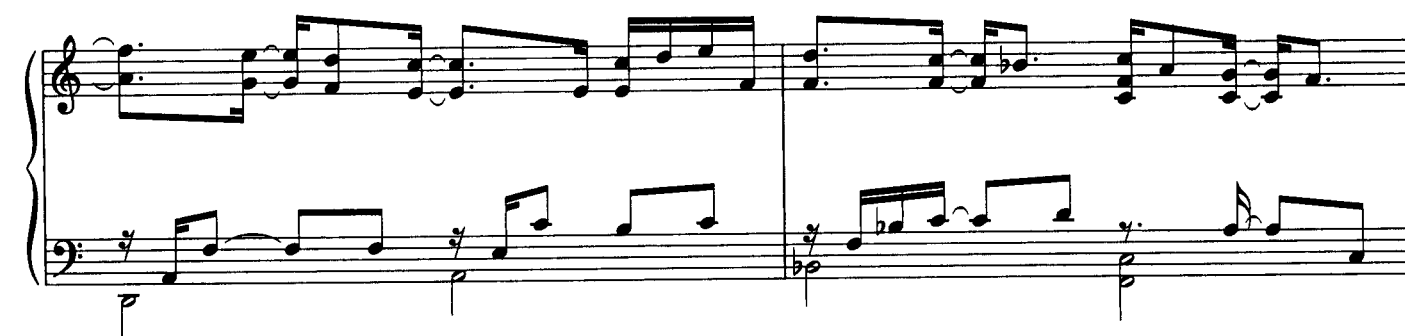
First system of musical notation. The treble clef staff contains a series of eighth and sixteenth notes, some beamed together. The bass clef staff contains a melodic line with a crescendo marking (*cresc.*) and a mezzo-forte marking (*mf*). The system concludes with a double bar line.



Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a piano marking (*p*) and a melodic line with various rests and note values. The system concludes with a double bar line.



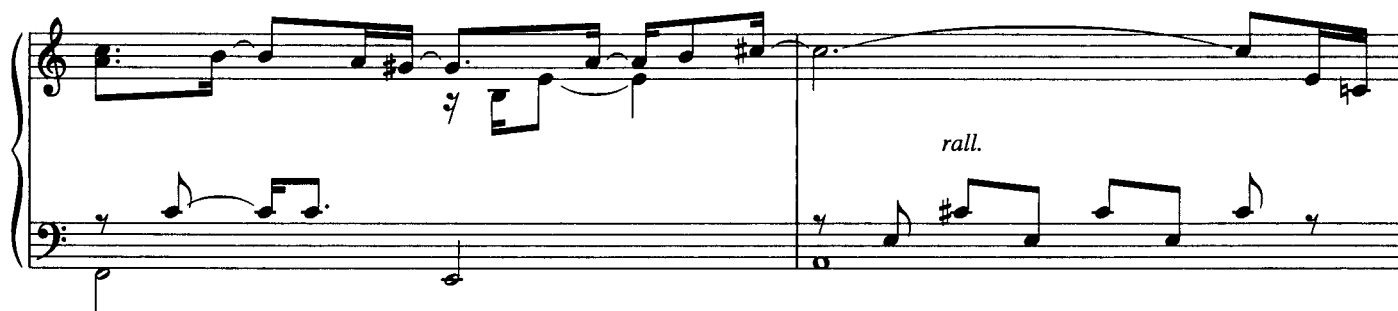
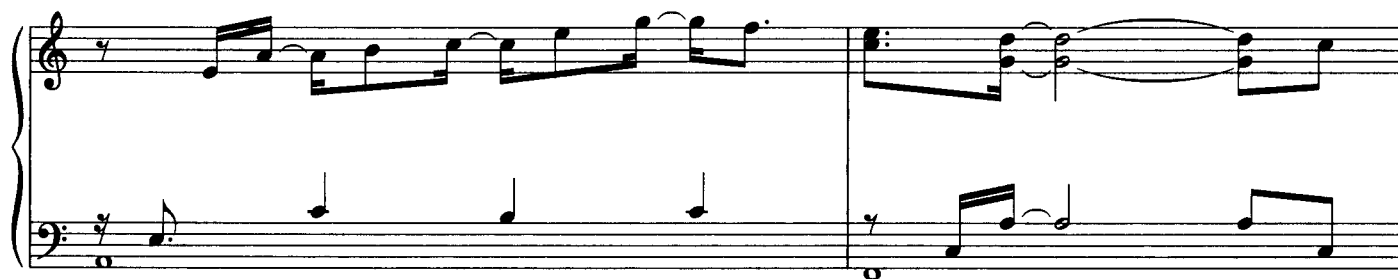
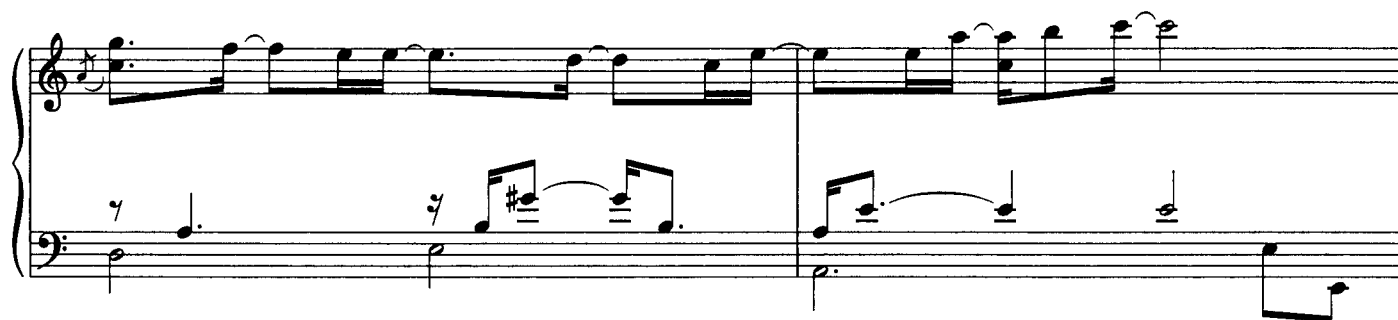
Third system of musical notation. The treble clef staff has a melodic line with a few notes. The bass clef staff continues the melodic line with a piano marking (*p*). The system concludes with a double bar line.



Fourth system of musical notation. The treble clef staff contains a complex melodic line with many beamed notes. The bass clef staff continues the melodic line with a piano marking (*p*). The system concludes with a double bar line.



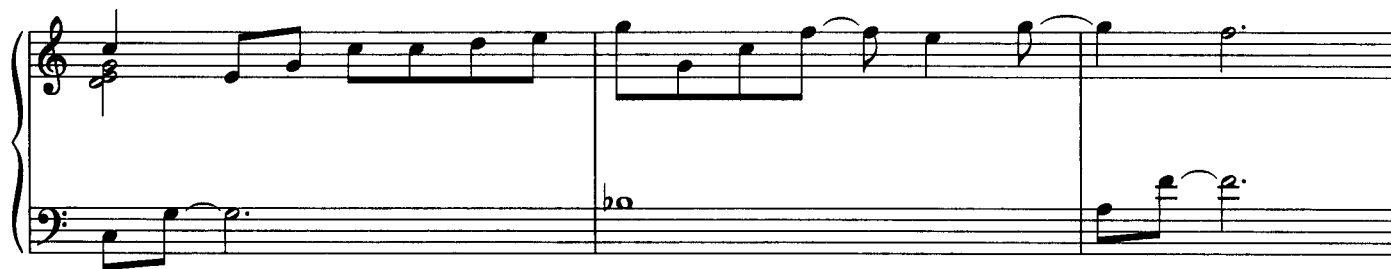
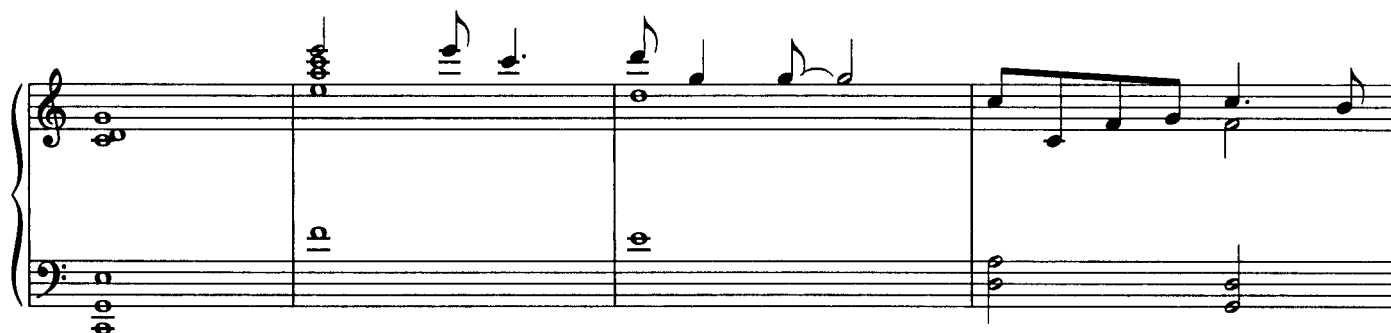
Fifth system of musical notation. The treble clef staff contains a melodic line with a mezzo-piano marking (*mp*). The bass clef staff has a melodic line with a piano marking (*p*) and an 8vb marking. The system concludes with a double bar line.



EDGEWATER

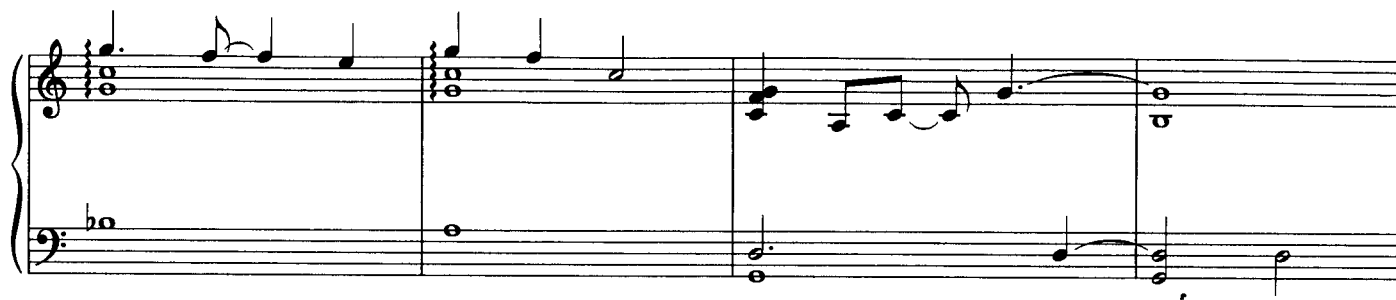
By JIM BRICKMAN

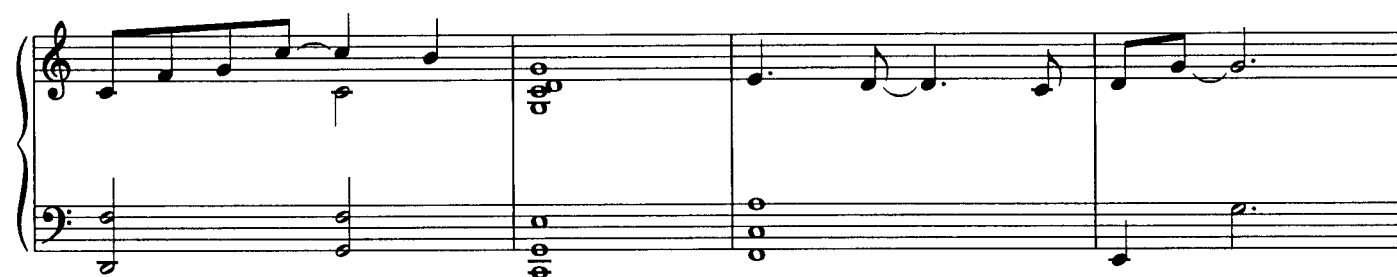
Moderately, with expression











VALENTINE

Words and Music by JACK KUGELL
and JIM BRICKMAN

Smoothly

Dsus2

Bm7

Gsus2

A7sus

A

D(add2)

Bm7

G

If there were no words, — no way to speak, — I —
All of my life, — I have been wait - ing for — all —

Asus

A

D(add2)

Bm7

— would still — hear — you. — If there were no tears, — no way to feel —
— you give — to — me. — You've o - pened my eyes — and shown me how —

G G/A D(add2)/F# D/F#

in - side, I'd still feel for you. And (1., D.S.) e - ven if the sun
to love un - self - ish - ly. I've (2.) dreamed of this a thou -

G A D(add2)/F# D/F# G A

re - fused to shine, e - ven if ro - mance ran out of
sand times be - fore, but in my dreams I could n't love you

Em11 F#sus F#7 Bm Bm/A

rhyme, more. you would still have } my heart un - til the end of time.
I will give you }

G#m7b5 D/A 1 A7sus

To Coda

{ (1., 2.) You're all I need, my love, my val - en - tine.
(D.S.) 'Cause all I need is you,

Chord diagrams: Dsus2, Bm7 (2fr), Gsus2

Chord diagrams: A7sus, A, A7sus (2), D

my val - en - tine.

Chord diagrams: Bm7 (2fr), G, G/B, A/C#

La, la, la, la, la, la, la.

Chord diagrams: D, Bm7 (2fr), G(add9)

The musical score for "My Valentine" by The Beatles is presented in a system of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the guitar accompaniment. The score is divided into sections: "D.S. al Coda", "CODA", and "A7sus". The key signature is one sharp (F#), and the time signature is 4/4. The tempo markings are "molto rit." and "poco rit.". The lyrics are: "my val - en - tine. — You're all I need, — my love, — Oh, — my val - en - tine. Oh, — oh. —". The guitar chords are: Asus, A, D/F#, Gmaj7, D/A, A7sus, Dsus2, Bm7, G, A7sus, and D(add2). The piano accompaniment features a steady eighth-note bass line and a melody in the right hand. The guitar accompaniment provides harmonic support with chords and a simple melody.

Chords: Asus, A, D/F#, Gmaj7, D/A, A7sus, Dsus2, Bm7, G, A7sus, D(add2)

Tempo: molto rit., a tempo, poco rit.

Lyrics: my val - en - tine. — You're all I need, — my love, — Oh, — my val - en - tine. Oh, — oh. —

CHANGE OF HEART

Written by JIM BRICKMAN
and OLIVIA NEWTON-JOHN

Moderately, flowing

Bb **F/A** **Dm** **Gm** 3fr

mf

Cm7 3fr **Eb/F** **F**

Bb **F/A** **Gm** 3fr

feel that I'm at a cross roads. I
years you have been my best friend. I
mat - ter how far I trav el, _____

Cm7 3fr **Eb/F** **F7**

don't know which way to go. _____
thought that would al - ways be. _____ You
I think of you as home. _____ It's

B $\flat$ F/A Gm7 3fr

You say that I am chang - ing in - to
 know that I just can't pre - tend. It's
 not a - bout find - ing some one else. It's

C7 Eb/F F

some - one that you don't know. Who I am
 writ - ten all o - ver me. 'Cause where I'll go
 all a - bout be - ing a - lone. 'Cause who I am

E $\flat$ (add9) B $\flat$ /D

and who I'll be is locked in - side,
 and what I'll do, I just can't see
 and who I'll be is locked in - side,

Cm7 3fr Eb/F B $\flat$ (add2)

in - side of me. And
 my life with - out you; if I fol -
 in - side of me. 'Cause

E $\flat$ **B $\flat$ /D** **C7**

low__ my heart,__ will you still be __ my friend _ if we break _

E $\flat$ /F **F**

a - part? _____

How do I make, _
How do I make, _
How will I make, _

E $\flat$ **Cm7** **E $\flat$ /F** **F7** **To Coda** ⊕

how will you take ____ my change ____ of heart? _

1 **B $\flat$** **F/A** **Dm** **Gm** **Cm7**

Music score for guitar and piano. The score is written in B-flat major (two flats) and 4/4 time. It consists of four systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided for the guitar part, often with fret numbers (3fr, 6fr) and an 'x' indicating a muted string. The lyrics are: "For", "Mov - ing on.", "It's gon - na take some time. When I'm gone, -", "you might have a change of mind. Got-ta".

System 1:

- Chords: Eb/F, F, 2 Bb
- Lyrics: For

System 2:

- Chords: Cm7 3fr, Eb/Bb 6fr, F/A
- Lyrics: Mov - ing on.

System 3:

- Chords: Bb, F/A, Gm 3fr, Cm 3fr, Eb/Bb 6fr
- Lyrics: It's gon - na take some time. When I'm gone, -

System 4:

- Chords: F/A, D7sus, D7, Gm 3fr, Gm/F
- Lyrics: you might have a change of mind. Got-ta

Em7 $\flat$ 5 C7 Cm7 3fr

take the chance — no mat - ter what I find.

E $\flat$ /F F7 B $\flat$ F/A Dm

Cm7 3fr F/A B $\flat$ F/A Dm

Gm 3fr Cm7 3fr E $\flat$ /F F D.S. al Coda

No

CODA

Gm  C7 

How will you

Cm7  Eb/F 

take

F6  Bb  F/A  Dm  Gm 

my change of heart?

rall. *a tempo*

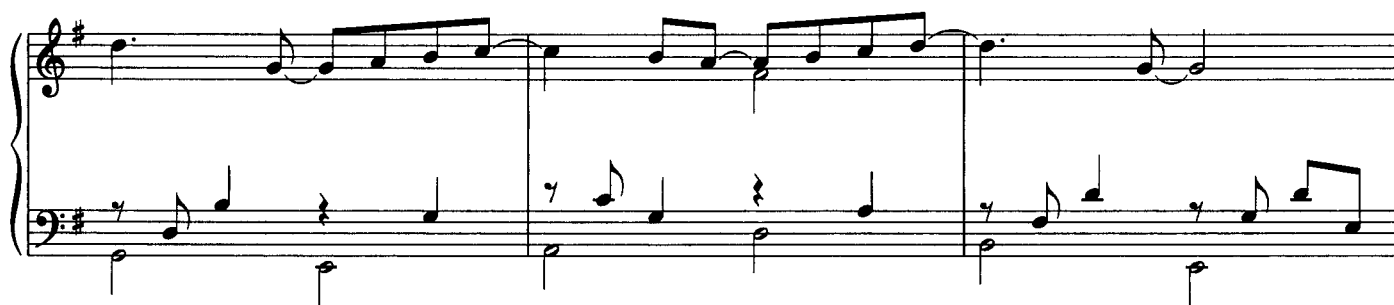
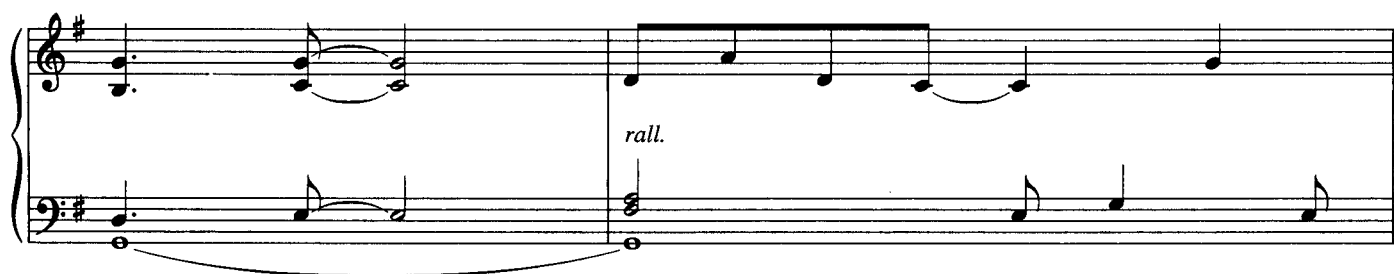
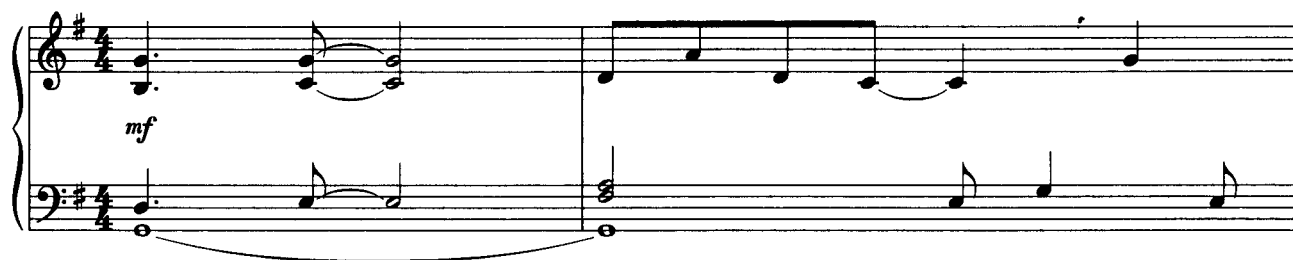
Cm7  F7sus  Bb(add9) 

rall.

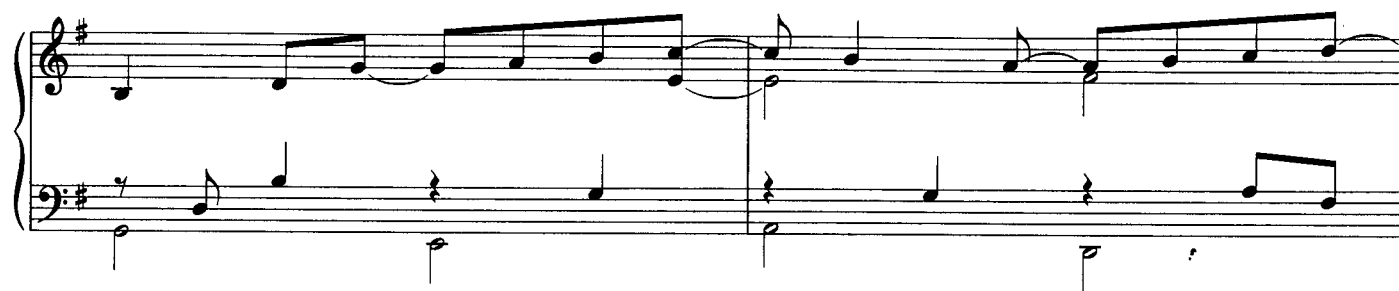
CIRCLES

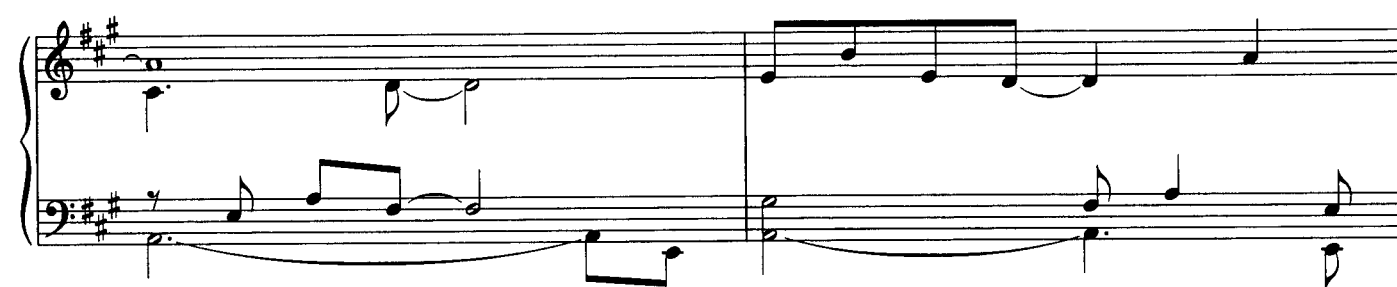
Written by JIM BRICKMAN

Moderately slow



This page contains five systems of musical notation for piano. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, slurs, and ties. The first system shows a melodic line in the treble and a bass line with a long slur. The second system features a more active treble line with slurs and a bass line with rests. The third system continues the melodic development in the treble and has a more rhythmic bass line. The fourth system shows a complex treble line with many slurs and a bass line with sustained notes. The fifth system features a fast, flowing treble line and a bass line with rests and occasional notes.





THE LOVE I FOUND IN YOU

Words and Music by JIM BRICKMAN,
TOM DOUGLAS, BRAD WARREN
and BRETT WARREN

Slowly, expressively



















p
rit.
a tempo

And You are the air _____ I need _____ to breathe,
 you are my _____ shel - ter from _____ the storm.

the riv - er are of the life _____ in - side _____ of me.
 You are the road _____ that leads _____ me home.

Dm Gm9 3fr

You are the half _____ that made _____ me whole.
 Ba - by, with you _____ here, face _____ to face,

C/E Gm7b5/Db 3fr

You are oh, the I an - chor of _____ my soul. _____
 oh, I know I found _____ my place, _____

F/C Bb C5 3fr F F/A

{ And } you are
 { 'cause }

Bb C Dm

strong when I _____ am weak. _____ You are the words _____

B $\flat$ sus2 C7sus F F/A B $\flat$ C

when I can't speak. You nev - er fail to see me through;

Dm D $\flat$ 6

that's the love I found in you.

1 F B $\flat$ /D C/E F B $\flat$ B $\flat$ m

rit.

2 F B $\flat$ (add2)

Saxophone solo ad lib.

a tempo

Fsus2 Gm7 C/E F

First system of musical notation (measures 1-3). The treble clef staff contains a melody of eighth and quarter notes. The bass clef staff contains a bass line with eighth and quarter notes. Chord diagrams are shown above the staff: Fsus2 (measure 1), Gm7 (measure 2), C/E (measure 2), and F (measure 3).

Dm Am C

Second system of musical notation (measures 4-6). The treble clef staff contains a melody of eighth and quarter notes. The bass clef staff contains a bass line with eighth and quarter notes. Chord diagrams are shown above the staff: Dm (measure 4), Am (measure 5), and C (measure 6).

Bb

And once in ev - 'ry life you

Third system of musical notation (measures 7-9). The treble clef staff contains a melody with lyrics. The bass clef staff contains a bass line. Chord diagram Bb is shown above the staff in measure 8.

F/A Gm7

find the one — that's right and when you say — for - ev -

Fourth system of musical notation (measures 10-12). The treble clef staff contains a melody with lyrics. The bass clef staff contains a bass line. Chord diagrams F/A and Gm7 are shown above the staff in measures 10 and 11 respectively.

B $\flat$ /F C/E C

er, it's true. ——— That's the

E $\flat$ 9 F

love I found _ in you. —

F/A B $\flat$ C Dm

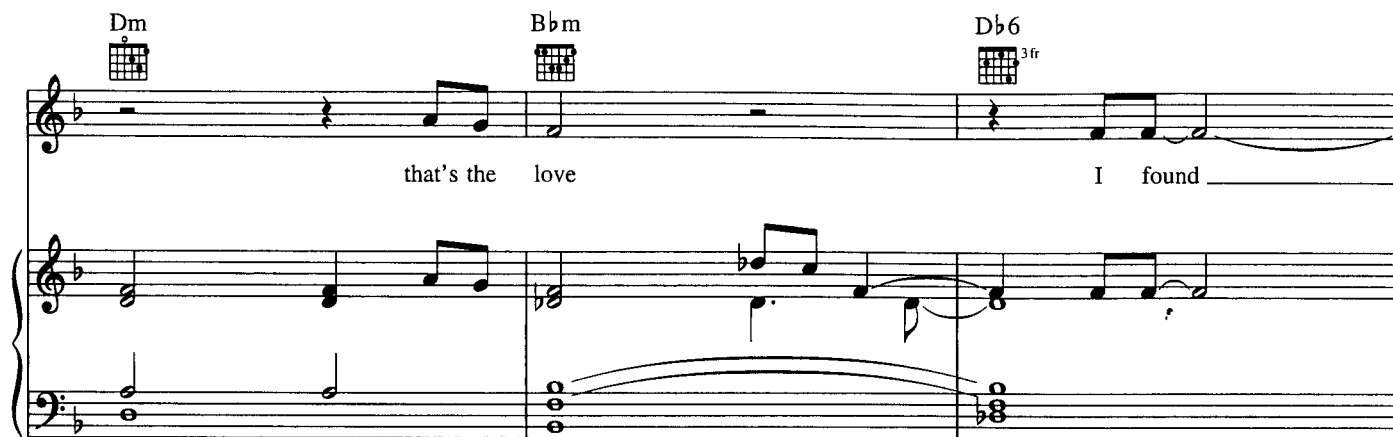
And you are strong when I _ am weak. — You are the words _

B $\flat$ C7sus F F/A B $\flat$ C

— when I _ can't speak. — You nev - er fail to see _ me through;

Dm Bbm Db6 3fr

that's the love I found



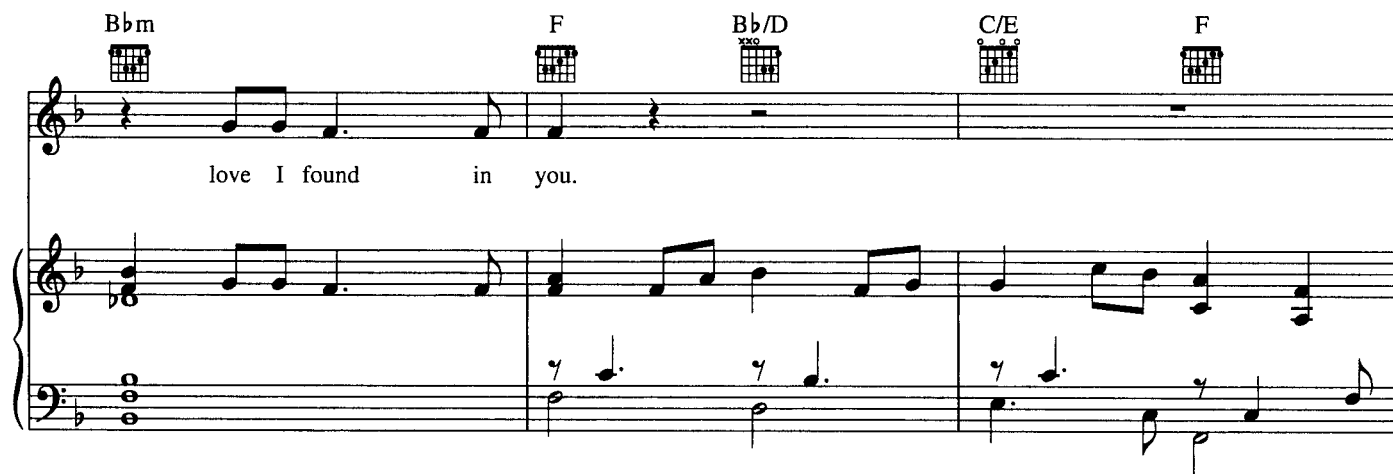
F/C Slower Bb

in you. That's the love,



Bbm F Bbm/D C/E F

love I found in you.



Bb Bbm F

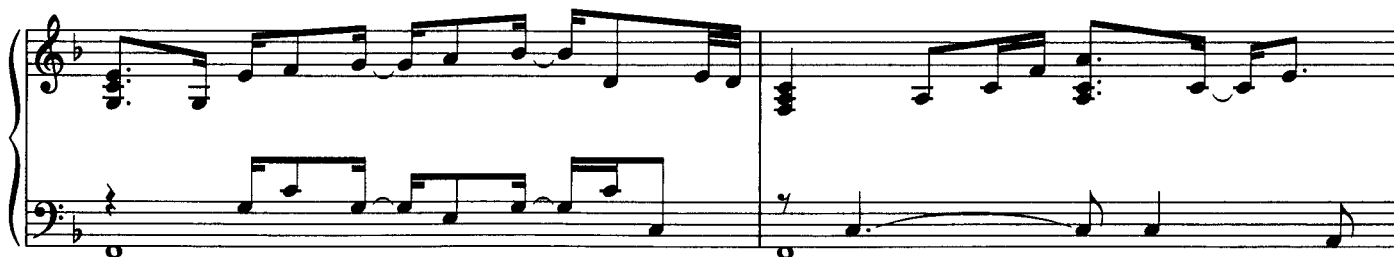
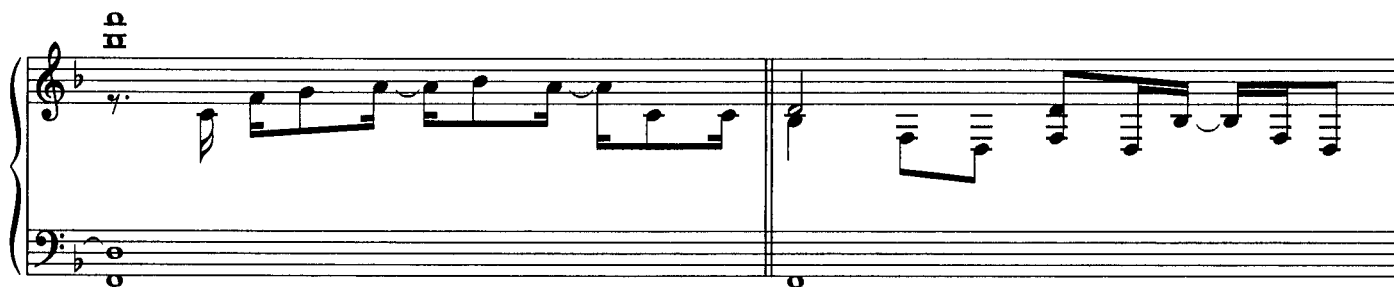
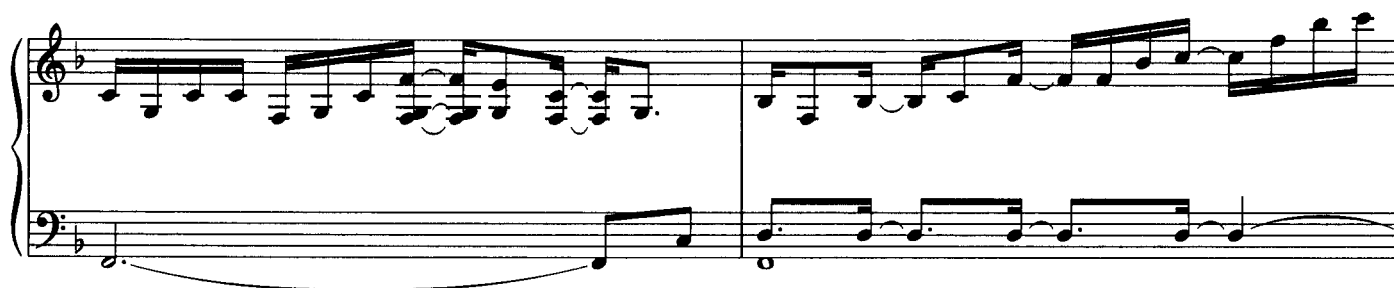
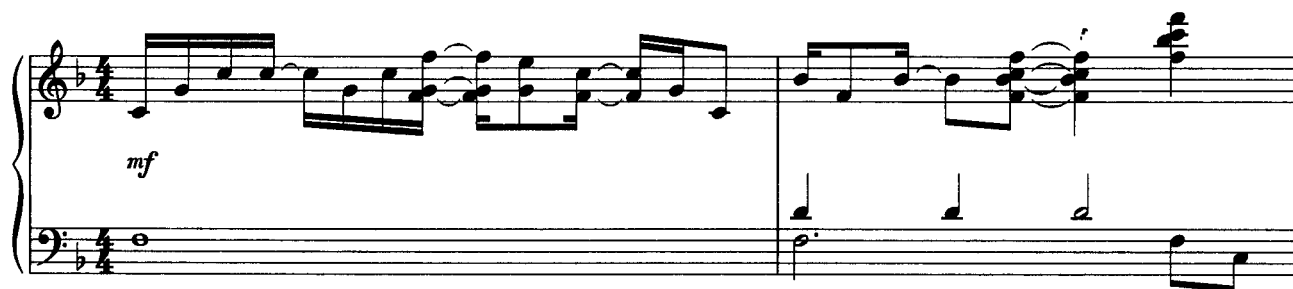
rit.

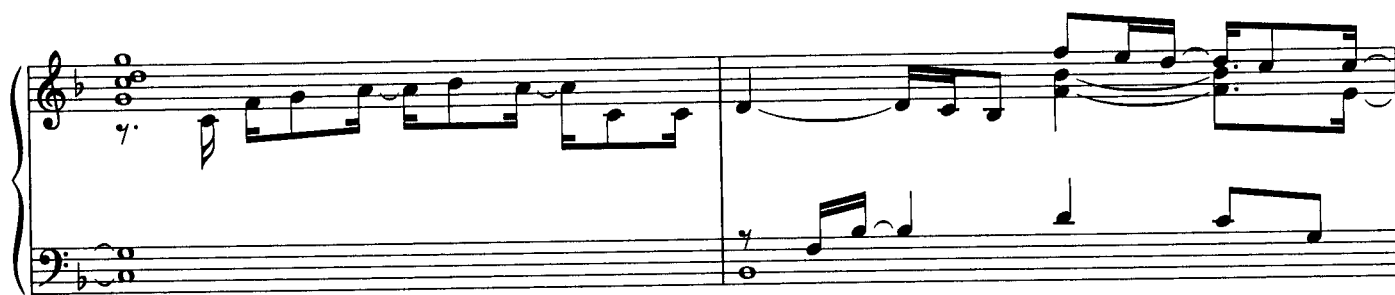
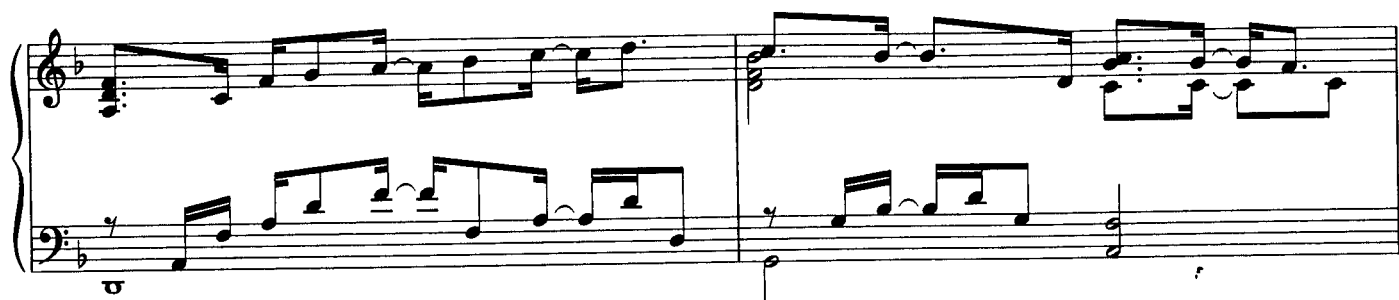


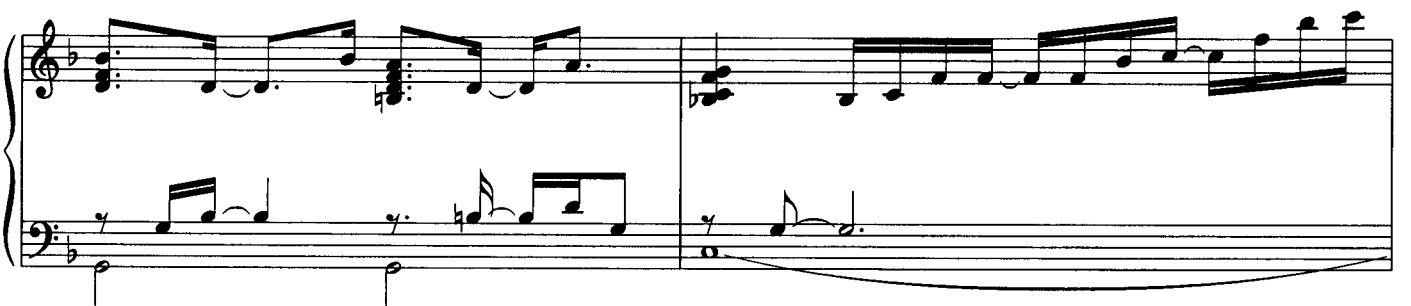
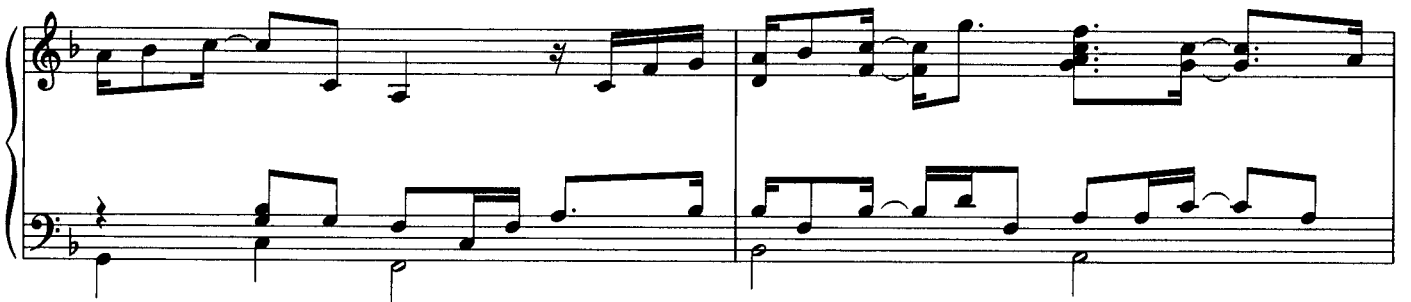
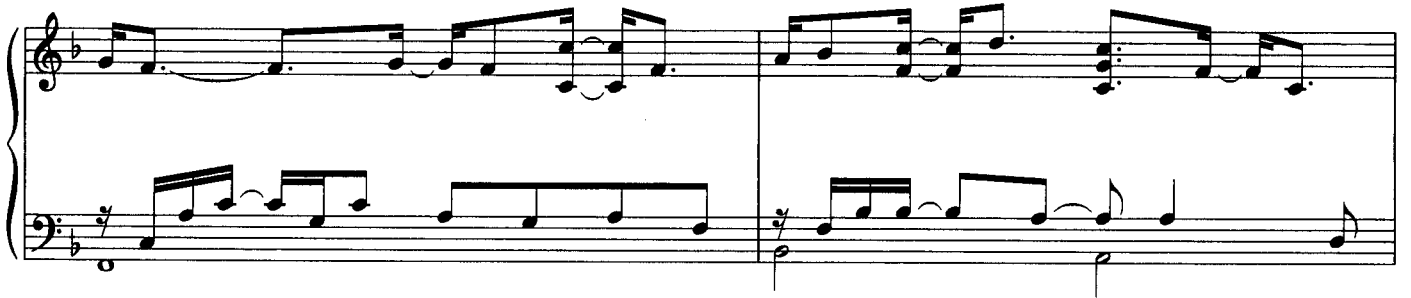
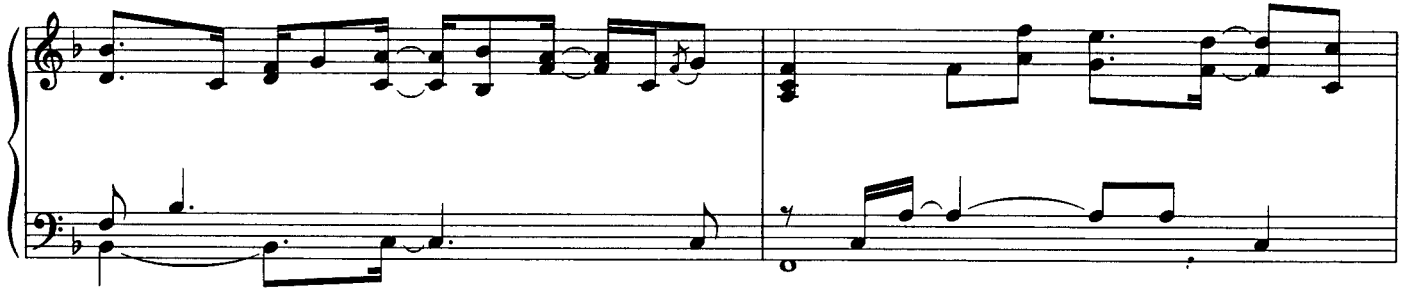
PARTNERS IN CRIME

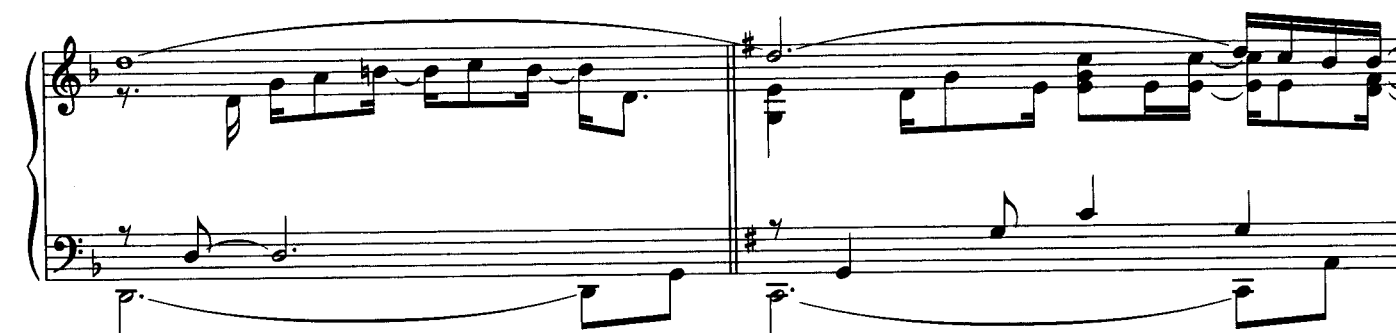
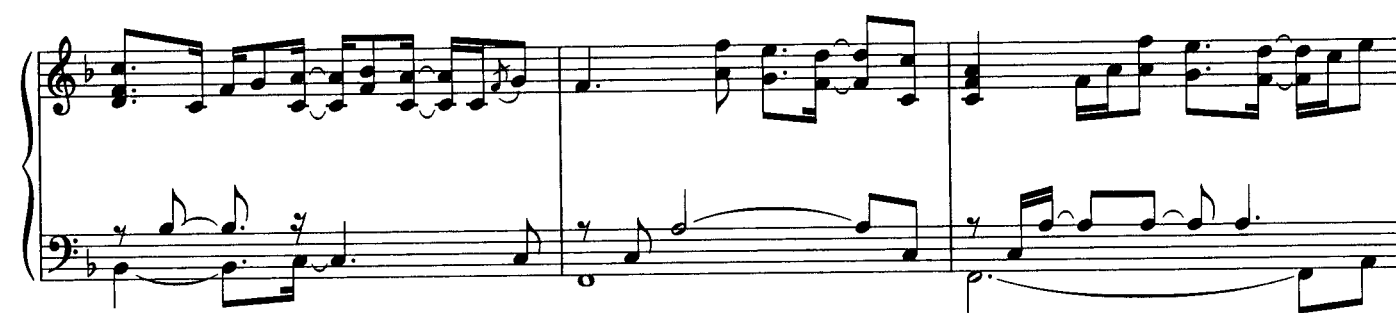
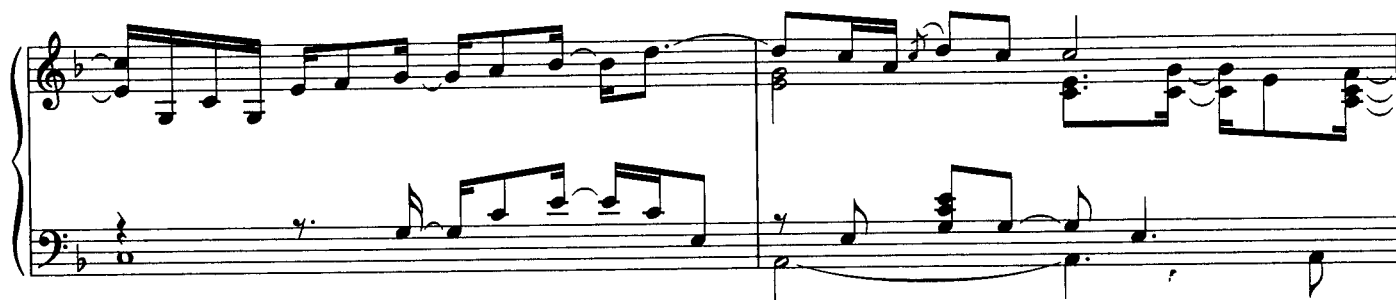
Written by JIM BRICKMAN
and DAVE KOZ

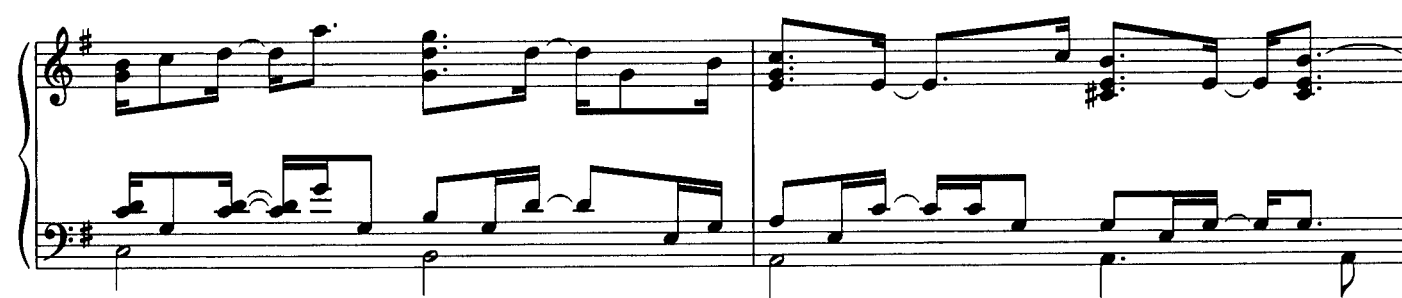
Moderately slow

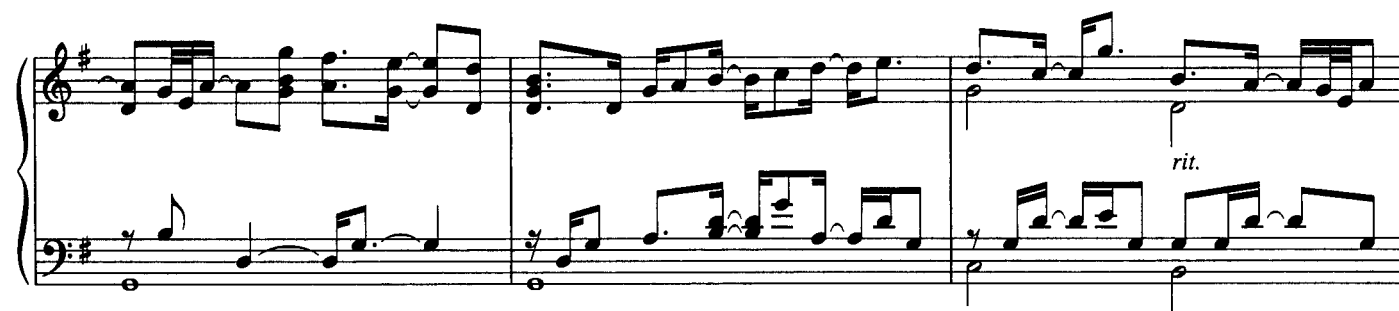
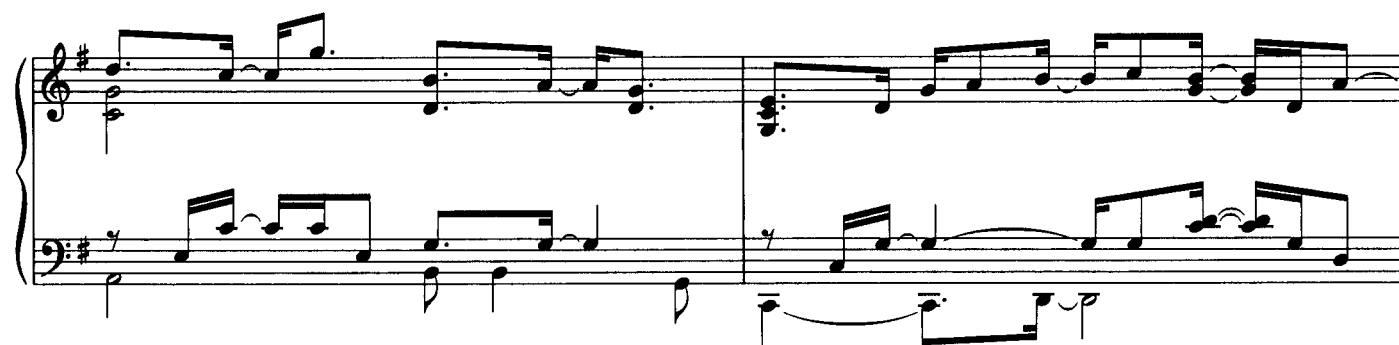
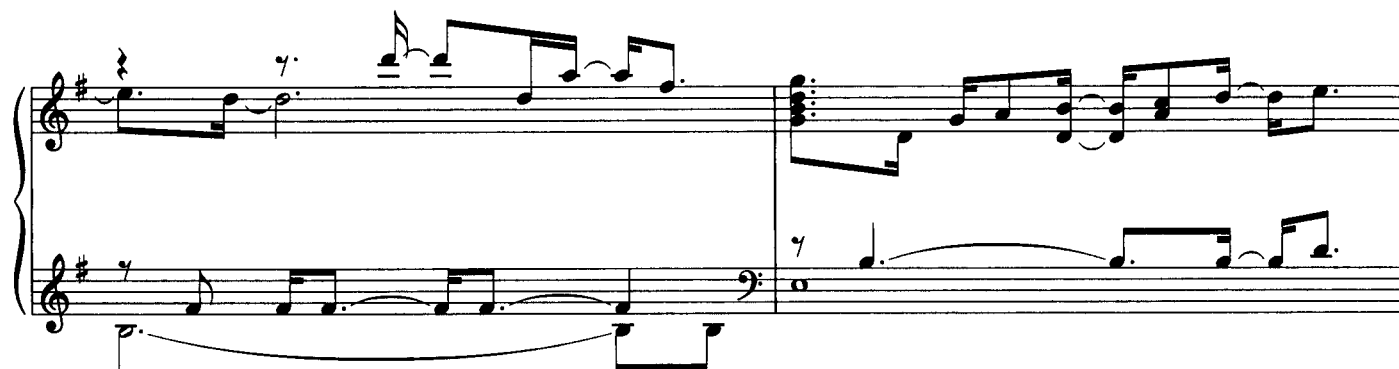












Freely



BY HEART

71

Words and Music by JIM BRICKMAN
and HOLLYE LEVEN

Moderately







mf









Hold me close. —

rit. *a tempo*










Ba - by, please — tell me an - y-thing but








that you're gon - na leave. — As I kiss — this

Chords: Dm, Bb(add2), Gm7

fall - en tear, _____ I prom - ise you _____ I will be here _____

Chords: C7sus, C, F/A, Bb, C, F, F/A

_____ un - til the stars _____ fall _____ from the sky, _____ un - til I find _____

Chords: Bb(add2), C, F(add2), Eb 3fr

_____ the rea - son why. _____ And, dar - ling, as the _____ years _____ go by, _____

Chords: C, F/A, Bb, C, F, F/A

_____ un - til there's no _____ tears left to cry, _____ un - til the an -

B $\flat$ C Dm Gm7 F(add2)/A

- gets close _ my eyes. _ And e - ven if _ we're worlds _ a - part, _

C/D D Gm7

_ I'll find _ my way _ back to you _

C7sus C F Dm

To Coda ⊕

by _ heart. _

Gm7 C7sus C C/E F F/A B $\flat$

When you go, _ I'll








stop — the clock. I won't ev —




- er — let this mo - ment stop. — Yeah,







time — is steal — in' you — from me, but it will






nev - er take these mem - o - ries. — Un - til the stars —

D.S. al Coda

CODA

F

C/D

Dm

Gm7

C

F

Dm7

Gm7

C7sus

C

Bb(add2)

C

F(add2)

F/A

Un - til the stars — fall — from the sky, — un - til I find —

Bb(add2)

C

F(add2)

F/A

Eb

3fr

the rea - son why, — and, dar-lin', as the — years, — as they go

C F/A Bb C F F/A

by. Un-til there's no tears left to cry, un-til the an-

Bb(add2) C Dm Gm7 F/A

- gels close my eyes. And e - ven if we're worlds a - part,

C/D D Gm7

I'll find my way back to you

C7sus C Dm

by heart.

G Gm7



I'll — find — my way — back to you —

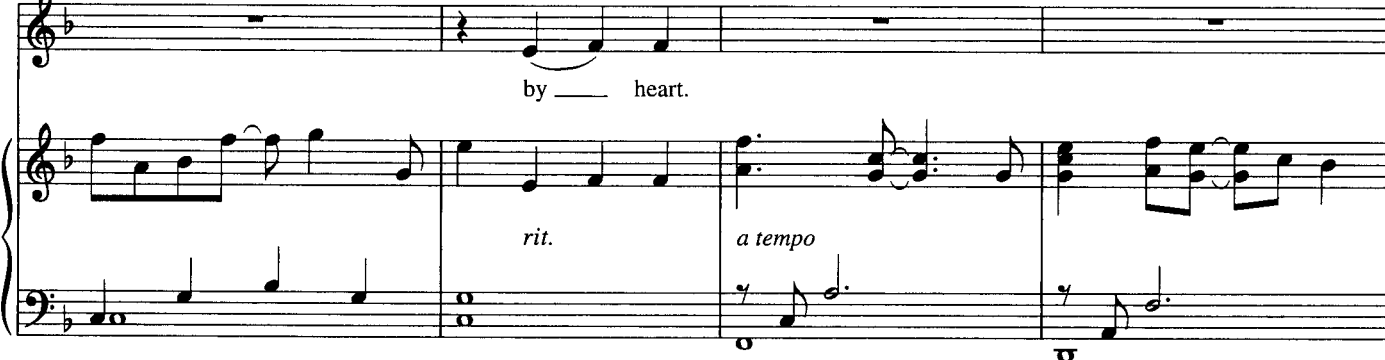


C7sus C F Dm



by — heart.

rit. *a tempo*



Gm7 C F Dm7



Gm7 Bb/C C7 F



rit.



STARBRIGHT

(The Lullaby Medley)

Written by JIM BRICKMAN
and ELLEN WOHL

Moderately

The musical score is written for piano and guitar. It consists of four systems of music. The first system is marked 'Moderately' and 'L.H. mf'. The guitar part is indicated by chord diagrams above the staff. The piano part is written on a grand staff (treble and bass clef). The second system continues the melody and accompaniment. The third system features a key change to 2/4 time, indicated by a double bar line and the new time signature. The fourth system continues the piece, ending with a final chord.

Chord Diagrams:

- C:** C major triad (C4, E4, G4)
- G:** G major triad (G2, B2, D3)
- Am:** A minor triad (A2, C3, E3)
- F:** F major triad (F2, A2, C3)
- C/E:** C major triad with E in the bass (E2, C3, G3)
- Dm7:** D minor seventh chord (D2, F2, A2, C3)
- G7:** G dominant seventh chord (G2, B2, D3, F3)
- Fsus2:** F major suspended second chord (F2, C3, D3)

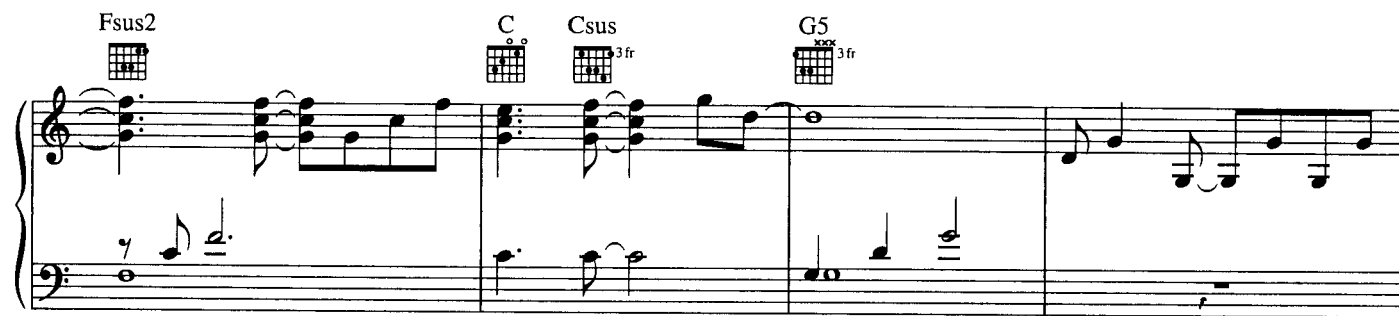
Staff 1 (System 1): Treble clef, 4/4 time. Melody starts on C4, moving up stepwise. Bass line starts on C3, moving up stepwise. Chords: C, G, Am, F, C.

Staff 2 (System 2): Treble clef, 4/4 time. Melody continues. Bass line continues. Chords: G, Am, F, C, C/E, F, C/E.

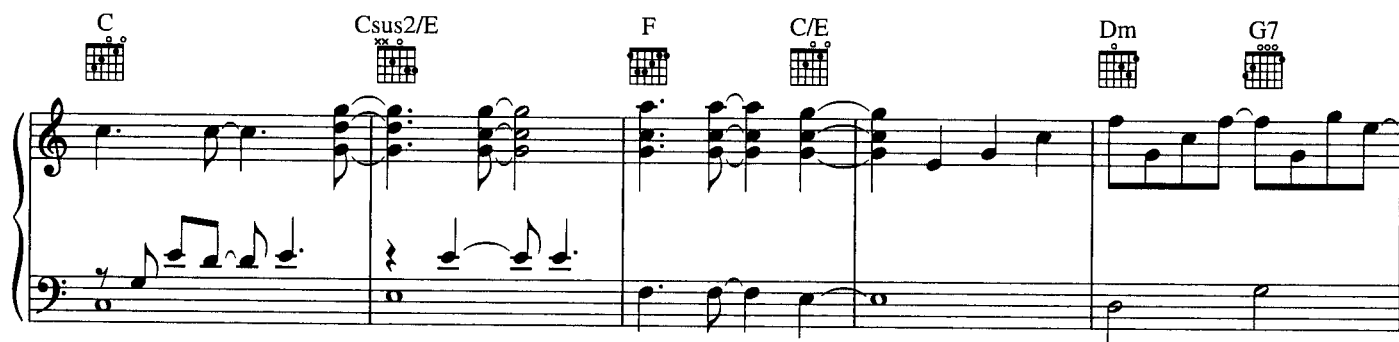
Staff 3 (System 3): Treble clef, 2/4 time. Melody continues. Bass line continues. Chords: Dm7, C, G7, C.

Staff 4 (System 4): Treble clef, 2/4 time. Melody continues. Bass line continues. Chords: Fsus2, C, G, C.

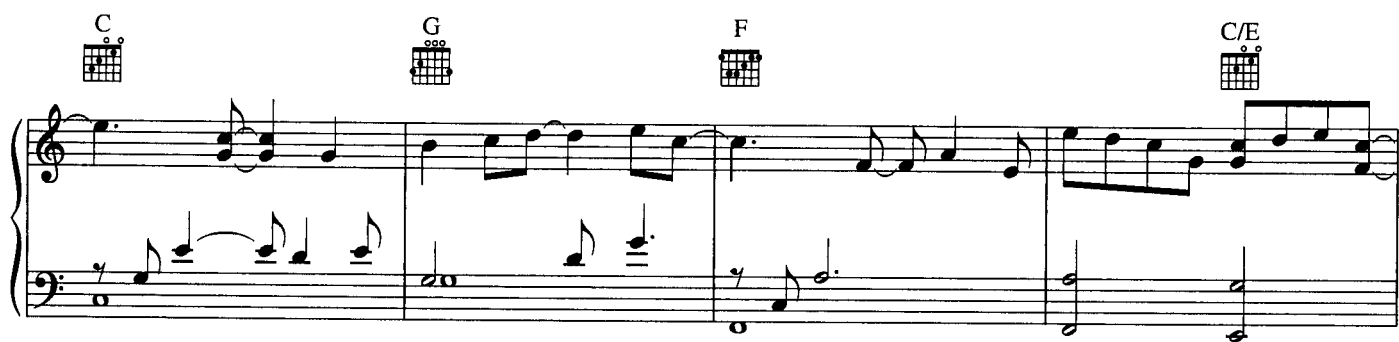
Chord diagrams: Fsus2, C, Csus (3fr), G5 (3fr)



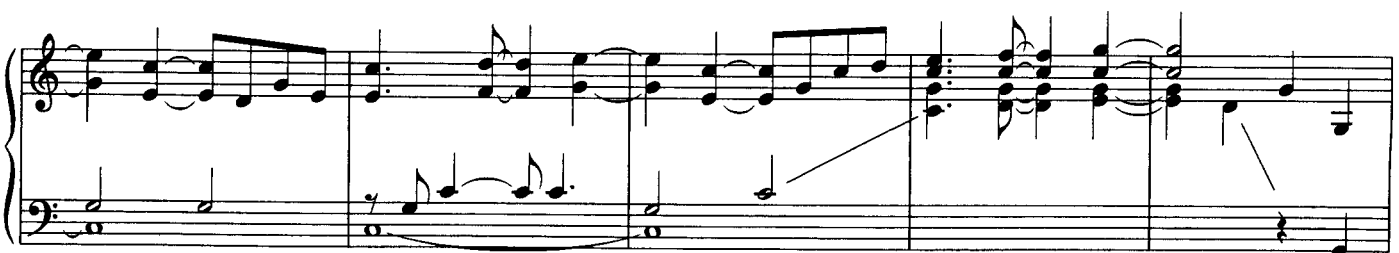
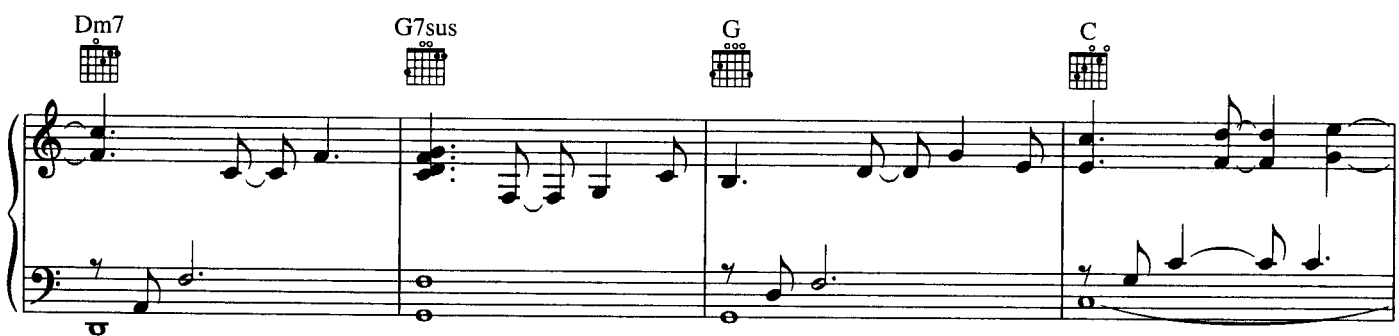
Chord diagrams: C, Csus2/E, F, C/E, Dm, G7



Chord diagrams: C, G, F, C/E



Chord diagrams: Dm7, G7sus, G, C



First system of musical notation, measures 1-4. The treble clef staff contains a melody with eighth and quarter notes. The bass clef staff contains a bass line with eighth and quarter notes. Chord diagrams are shown above the staff: F (measure 3) and C/E (measure 4).

Second system of musical notation, measures 5-8. The treble clef staff contains a melody with eighth and quarter notes. The bass clef staff contains a bass line with eighth and quarter notes. Chord diagrams are shown above the staff: Dm (measure 5), C/E (measure 6), F (measure 7), and C/E (measure 8).

Third system of musical notation, measures 9-12. The treble clef staff contains a melody with eighth and quarter notes. The bass clef staff contains a bass line with eighth and quarter notes. Chord diagrams are shown above the staff: Dm (measure 9), C/E (measure 10), and F (measure 11).

Fourth system of musical notation, measures 13-16. The treble clef staff contains a melody with eighth and quarter notes. The bass clef staff contains a bass line with eighth and quarter notes. Chord diagrams are shown above the staff: G (measure 13) and C (measure 14).

Fifth system of musical notation, measures 17-20. The treble clef staff contains a melody with eighth and quarter notes. The bass clef staff contains a bass line with eighth and quarter notes. Chord diagrams are shown above the staff: Em7 (measure 17), Em9 (measure 18), Em7 (measure 19), and F (measure 20).

C/E Dm7 C/E F(add9) F

C/G G C

Em7 F C/E

Dm7 C/E F(add9) F Fmaj7 F

Freely
N.C. G 8va

C(add2) G/B

Star light, Star bright,

Gm/Bb A7sus A7 Dm G(add2)/B

wish-in' on the first ___ star of ___ the night. ___ I wish I ___ may,

C(add2) B7 Em A/C#

I wish _ I might _ make all _ your dreams _

Dm Dm/C Bb(add2) Gsus G

___ come true to - night.

rit.

C G/B

And as you drift — off to sleep, —

a tempo

Gm/Bb A7sus A7 Dm

an - gels guard _ the mem - o - ries — you keep. — So

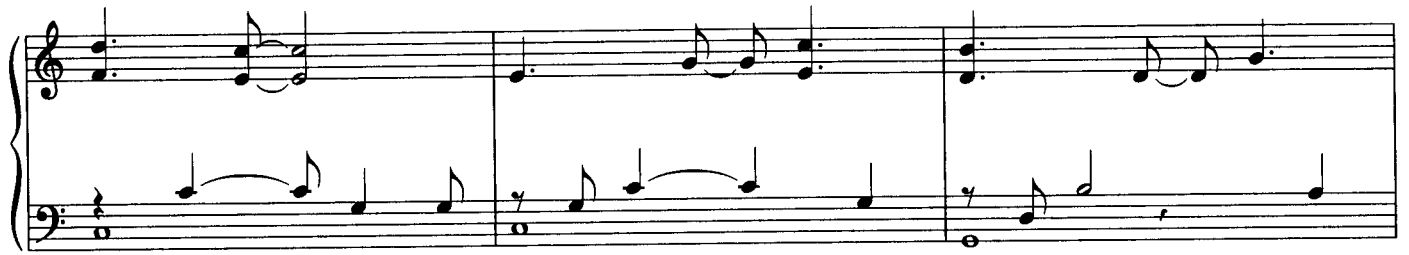
G/B C B7 Em

close your eyes — and dream — a - way. —

A/C# Dm F/G G7 C

And you'll wake up — on a brand new day.

G



Dm

G

C

F/C

C



C/E

C

G



F#sus2

C/E

Dm

G



C G/B

Star light, star bright,

Gm/Bb A7sus A7 Dm G(add2)/B

shin-in' on my lit - tle one to - night. _ I wish I _ may,

C(add2) B7 Em A/C#

I wish _ I might _ make all _ your dreams _

Dm F/G G7 C G7 C

_ come true for you to - night.

Chord diagrams: G7, C, F/G, C.

Measures 1-4. Treble staff: Measure 1 has a G7 chord (B4, D5, F#4, G4) and a C chord (C4, E4, G4). Measure 2 has a C chord (C4, E4, G4). Measure 3 has an F/G chord (F3, A3, C4, G4) and a C chord (C4, E4, G4). Measure 4 has a C chord (C4, E4, G4). Bass staff: Measure 1 has a G7 chord (B2, D3, F#2, G2). Measure 2 has a C chord (C2, E2, G2). Measure 3 has an F/G chord (F2, A2, C3, G2). Measure 4 has a C chord (C2, E2, G2).

Chord diagrams: G7sus, C, G/B.

Measures 5-7. Treble staff: Measure 5 has a G7sus chord (B4, D5, F#4, G4). Measure 6 has a C chord (C4, E4, G4). Measure 7 has a G/B chord (G2, B2, D3, F#2). Bass staff: Measure 5 has a G7sus chord (B2, D3, F#2, G2). Measure 6 has a C chord (C2, E2, G2). Measure 7 has a G/B chord (G2, B2, D3, F#2).

Chord diagrams: Am, Em/G, F(add9), Am, Em/G.

Measures 8-12. Treble staff: Measure 8 has an Am chord (A3, C4, E4). Measure 9 has an Em/G chord (E3, G3, B2, D3). Measure 10 has an F(add9) chord (F3, A3, C4, E4, F#4). Measure 11 has an Am chord (A3, C4, E4). Measure 12 has an Em/G chord (E3, G3, B2, D3). Bass staff: Measure 8 has an Am chord (A2, C3, E3). Measure 9 has an Em/G chord (E2, G2, B1, D2). Measure 10 has an F(add9) chord (F2, A2, C3, E3, F#3). Measure 11 has an Am chord (A2, C3, E3). Measure 12 has an Em/G chord (E2, G2, B1, D2).

Chord diagrams: F(add9), Am, G, Fmaj7.

Measures 13-15. Treble staff: Measure 13 has an F(add9) chord (F3, A3, C4, E4, F#4). Measure 14 has an Am chord (A3, C4, E4) and a G chord (G3, B3, D4). Measure 15 has an Fmaj7 chord (F3, A3, C4, E4, F#4, G4). Bass staff: Measure 13 has an F(add9) chord (F2, A2, C3, E3, F#3). Measure 14 has an Am chord (A2, C3, E3) and a G chord (G2, B2, D3). Measure 15 has an Fmaj7 chord (F2, A2, C3, E3, F#3, G3).

Chord diagrams: C/G, G7sus, C.

Measures 16-18. Treble staff: Measure 16 has a C/G chord (C4, E4, G4, C5). Measure 17 has a G7sus chord (B4, D5, F#4, G4). Measure 18 has a C chord (C4, E4, G4). Bass staff: Measure 16 has a C/G chord (C3, E3, G3, C4). Measure 17 has a G7sus chord (B2, D3, F#2, G2). Measure 18 has a C chord (C2, E2, G2).









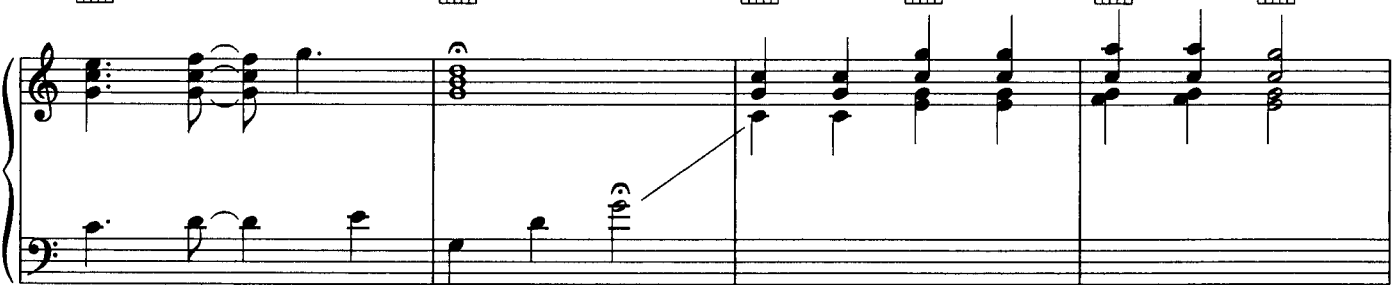


















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